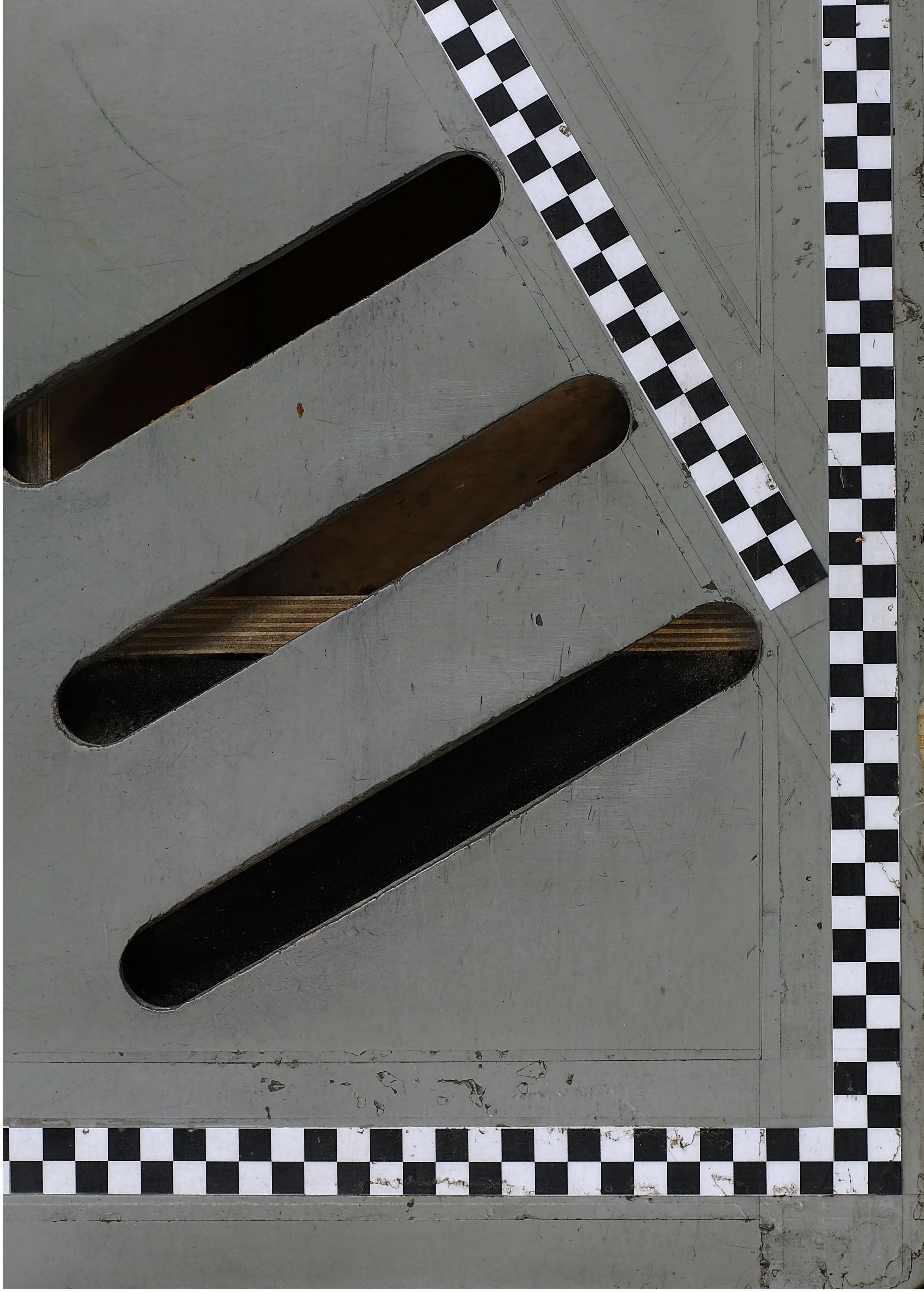
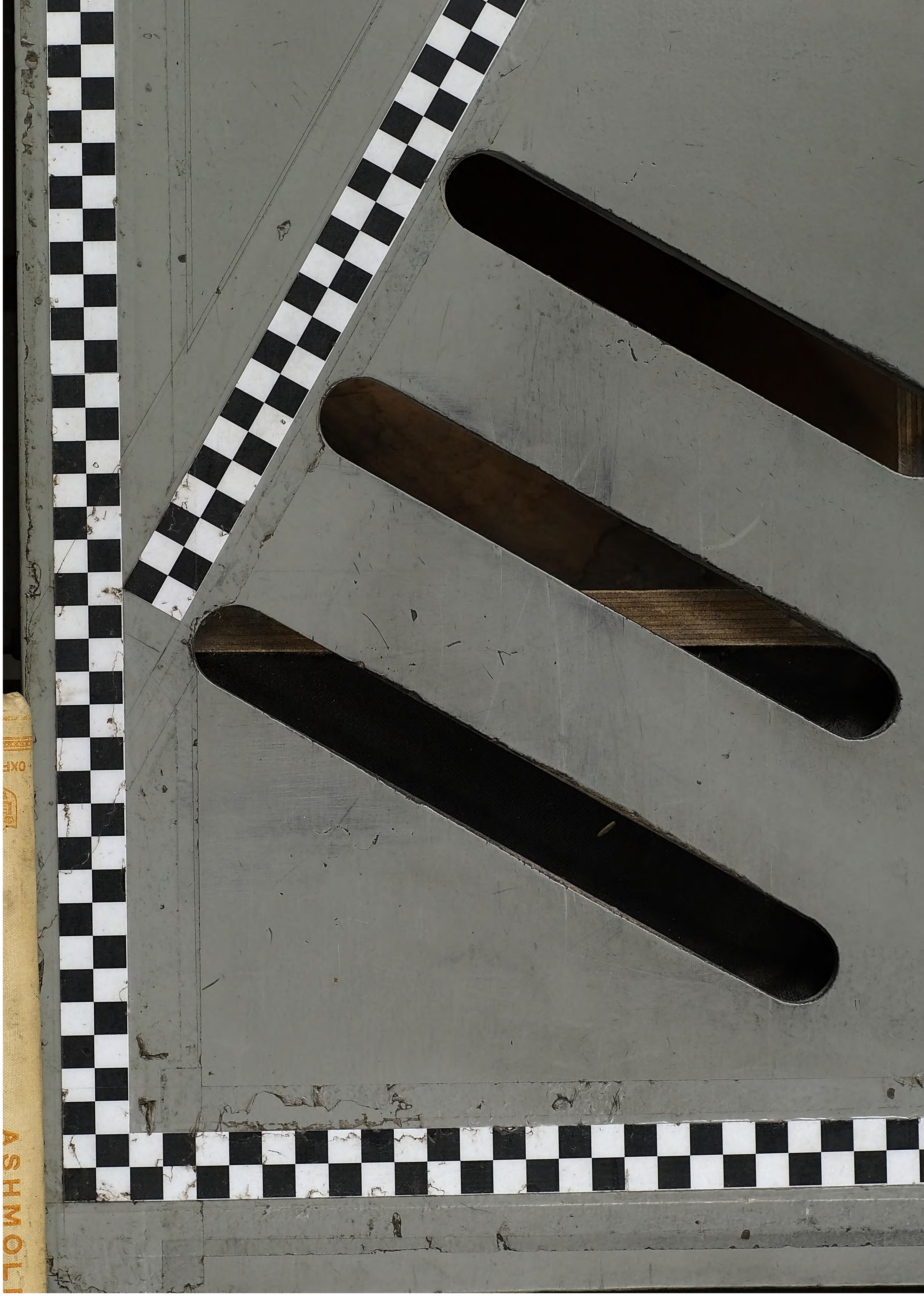


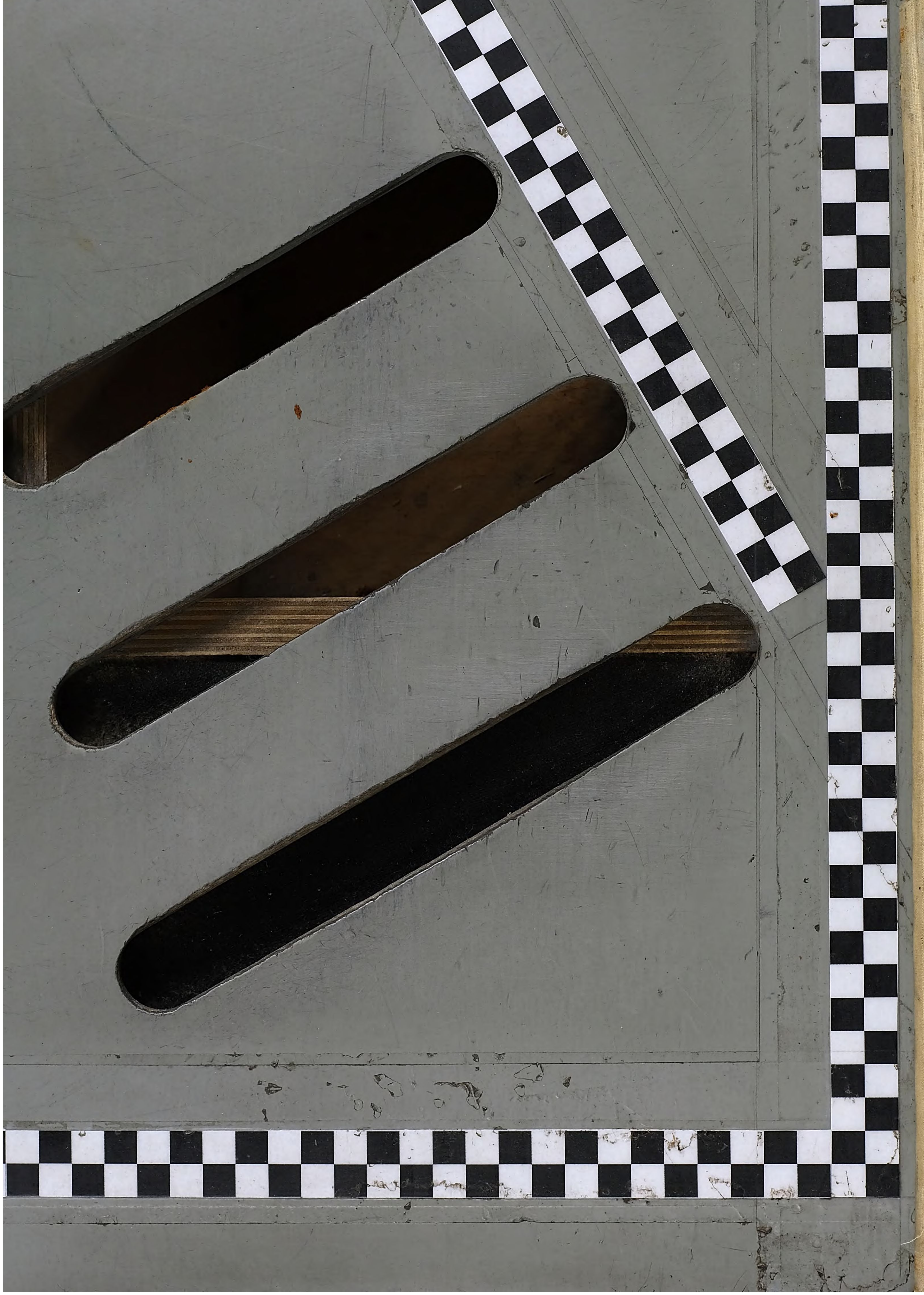


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ASES. - PERCY GARDNER.









Greek Vases in the
Ashmolean Museum



2^o Arch.

Gardner

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To D. Julius Naus,
with Arthur Evans' kind regards.

Aug. 31, 1893.

MUSEUM OXONIENSE

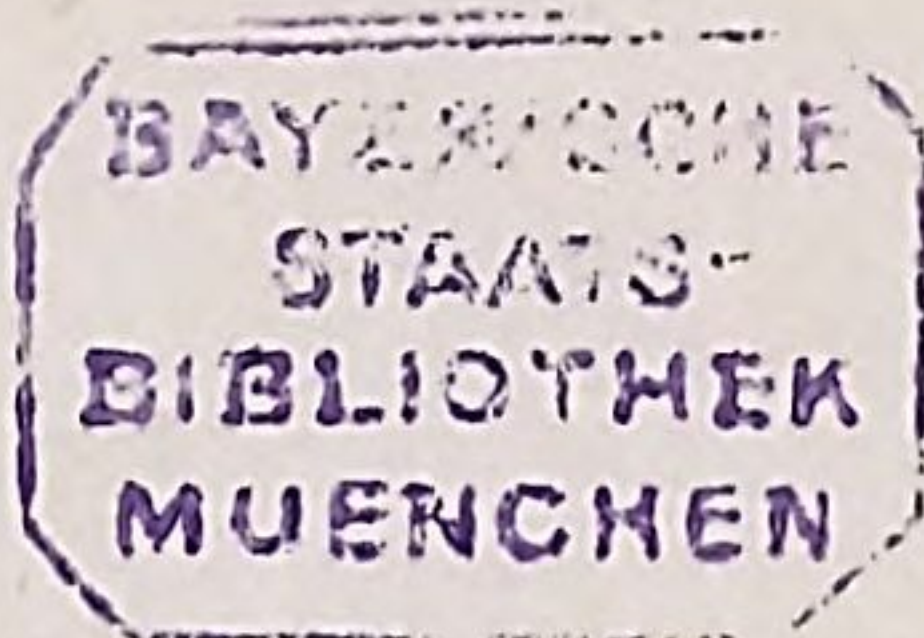
CATALOGUE

OF THE

GREEK VASES

IN THE

ASHMOLEAN MUSEUM



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been printed.

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MUSEUM OXONIENSE

*Catalogue of the Greek Vases in
the Ashmolean Museum*

By PERCY GARDNER, M.A., Litt.D.

LINCOLN AND MERTON PROFESSOR OF CLASSICAL ARCHAEOLOGY AND ART



Oxford

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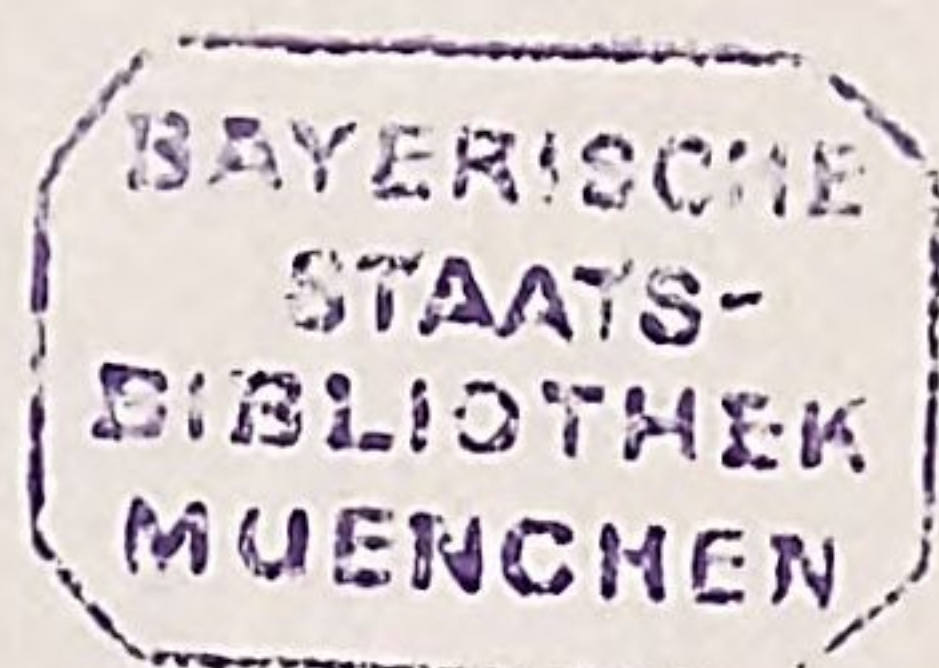
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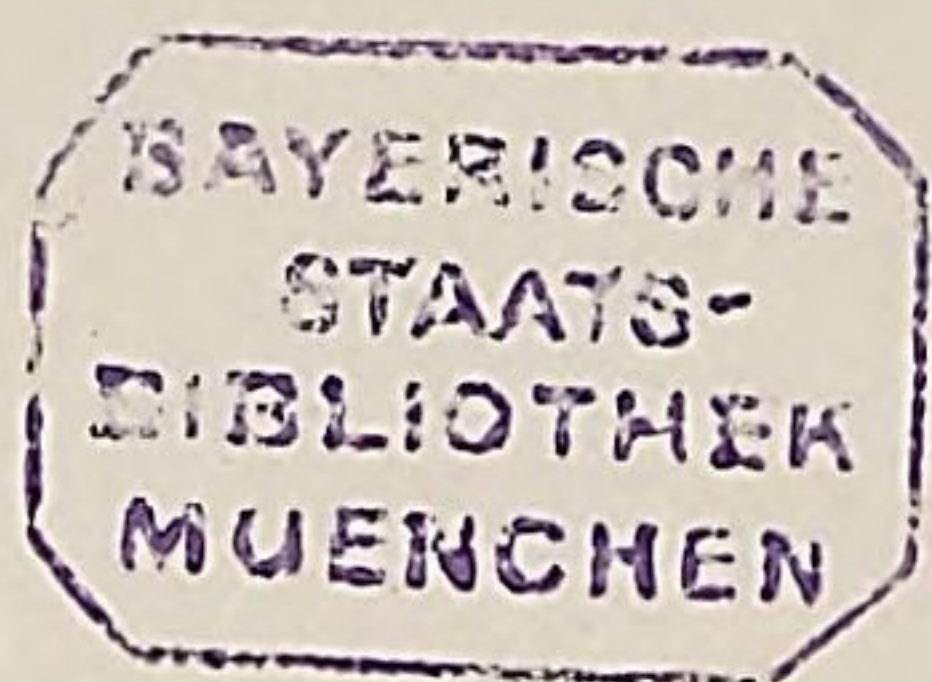
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P R E F A C E

THIS is the first section of a projected publication, under the title of Museum Oxoniense, of the sculptures, inscriptions, bronzes, vases and other antiquities belonging to the University of Oxford, and now shortly to be brought, in consequence of Mr. Fortnum's liberal benefaction, under one roof. The parts will be independent, by a variety of editors, and not necessarily uniform in plan.

In making this catalogue of Greek vases I found that two courses were open to me : (1) To treat the collection as representative ; (2) Merely to treat individual vases as interesting specimens of their classes, worth describing and publishing.

Had I adopted the first course, I should have written a historical introduction, investigated the origin and character of each class of vases, and tried to fill up as far as possible the outlines of vase-history with specimens which would mark its successive features. Had the collection been sufficiently extensive and varied, this plan would have been the best. But the Ashmolean vases are comparatively so few and of so few classes as to render any complete or systematic treatment of vases by their aid unsatisfactory. Those who wish to study the history of vase-painting will use the great national collections, and their catalogues¹ are the basis on which new views must be built up.

Thus I have been driven to the second alternative, and considered my duty limited to enabling scholars to discover what is interesting, and use what is important, in the ancient vases of the Ashmolean, with or without visiting the Museum.

I have had the good fortune to secure the services of Mr. F. Anderson as artist ; and it is his drawings, the fidelity and care of which can scarcely be praised too highly, which give most of its value to the present catalogue. They are reproduced in photolithography by Messrs. Meisenbach, Riffarth and Co., of Berlin.

¹ The most important of vase-catalogues is that by Dr. Furtwängler of the Berlin Collection. The smaller catalogue by Dr. Masner of the Collection at Vienna is also in its way a model. A catalogue of the British Museum vases will shortly appear. Sketches of the history of vase-painting will be found in Rayet et Collignon's *Histoire de la Céramique Grecque*, the article *Vasenkunde* in Baumeister's *Denkmäler*, and the article *Vas* in Smith's *Dictionary of Antiquities* (ed. 1890).

Working on these lines I have seen no object in inserting descriptions of ordinary vases of Rhodes and Corinth and Apulia such as every large collection possesses in abundance. I have only inserted in my pages a few of these as specimens. The Attic black and red-figured vases, on the other hand, I have described in full, without omitting any. Of the later merely decorative wares of lower Italy, I have inserted but a few. It is in fact subject rather than fabric and technical detail with which I have dealt. Prehistoric wares of the Cyprian, Etruscan and Island classes have also been excluded: they are best treated of in connexion with other kinds of prehistoric remains: the fact that they were produced in Greek lands does not, in the absence of Hellenic style, entitle them to be separated from kindred works of other parts of the world.

The spelling of Greek words in English must always be a difficulty, and involves inconsistency. I have preferred to use Latinized forms, except in the names of forms of vases, such as kylix and lékythos.

The size of each vase is given in mètres.

Mr. Evans has read the proofs of this work, and inserted some useful notes. I have also to thank Mr. G. C. Richards, Mr. H. Stuart Jones and others for help and suggestions.

The Vases in the Ashmolean have been partly acquired by purchase, partly presented by successive donors. Of those acquired by purchase the most important groups are (1) a series of eighty-eight vases bought by the University from Signor Castellani, of which a Catalogue by Mr. W. S. W. Vaux was published in 1876. (2) A series of Vases from the site of Gela (Terranova, Sicily), acquired by the Keeper, Mr. Arthur J. Evans, during successive visits to the site. Others, from the same source, are among those presented.

The principal donors of vases to the Museum are:—

Mr. JOHN HENDERSON, M.A., Balliol College (who left his collection of 131 vases in 1879).

THE CYPRUS EXPLORATION FUND.

THE CHRISTY TRUSTEES.

The Rev. GREVILLE J. CHESTER.

Mr. C. D. E. FORTNUM, D.C.L.

Mr. CHARLES J. LONGMAN.

Mr. ARTHUR J. EVANS.

PERCY GARDNER.

THE VASES FROM GELA.

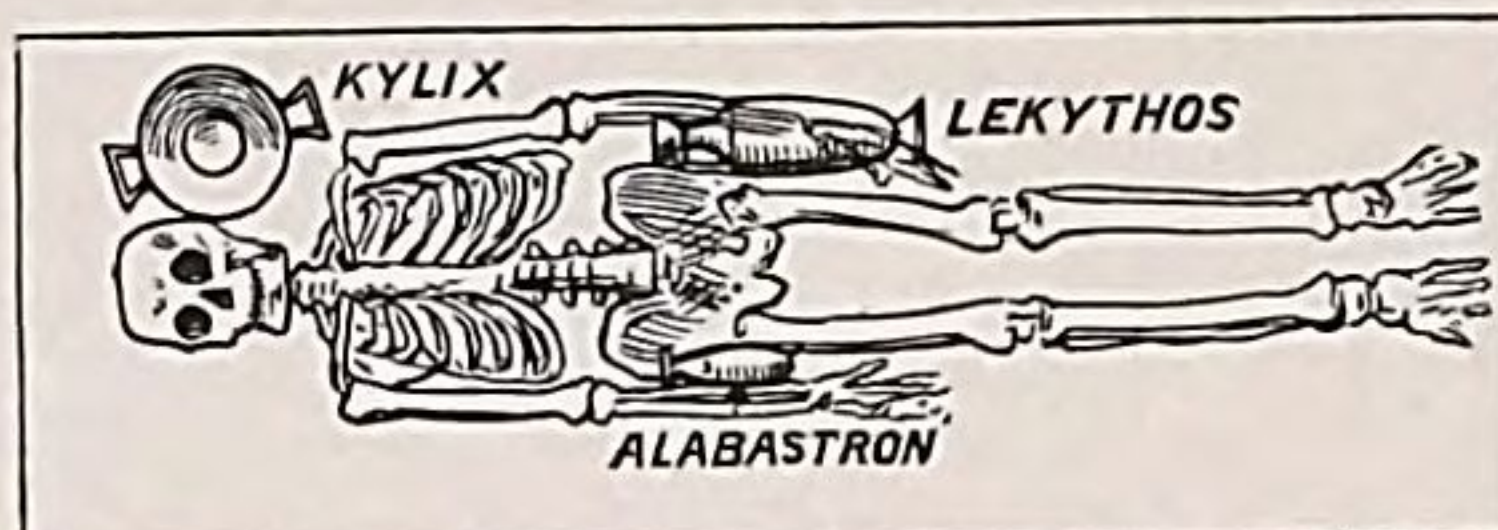
NOTE BY THE KEEPER (ARTHUR J. EVANS).

THE vases in the Ashmolean Collection from the site of Gela are all from the hill known as the Costa della Zampogna, which branches out of the main height on which Gela stood, behind its original akropolis of Lindioi. It is here that the Campagna of Scicalone excavated by Dennis is situate. The tombs occur from the N.W. point of this hill to the mediaeval walls of Terranova, some being found in the present Borgo or Suburb. The cemetery further extends down the hill to the line of the new railway from Terranova to Licata, but here the tombs are of a poorer class. The Ashmolean vases were obtained by me on the spot in the course of repeated visits to Terranova. They are mostly from the properties of Signors Russo, Emmanuele Lauricella, and Aldisio Saunito.

The chronological limits of the Greek interments lie between the year 589 B.C., the date of the foundation of the city by Antiphêmos of Lindos in Rhodes and Entimos of Crete, and 405 B.C., when Gela was taken by the Carthaginians, and the remnant of the inhabitants transferred to Leontinoi. The town indeed survived as a shadow of itself—with a short interval of recovery due to its restoration by Timoleôn—till the date of its final destruction by the Mamertines in 284 B.C., and the settlement of the homeless survivors four years later by the Tyrant Phintias of Akragas at the new city named after himself at the mouth of the Himeras, the site of which is occupied by the modern Licata. In the tombs themselves, however, there is an abrupt break, due to the Carthaginian capture of 405 B.C., and only one interment,—a cremation pit,—containing a vase of distinctly later style has come under my own notice.

The earlier graves (of the b. f. period) contain without exception skeleton interments. The most typical form of grave is a terracotta cist, with the roof slabs arranged so as to form a gable, and a tile floor. At a later date the cover is sometimes vaulted and made in only two pieces, and graves of this class contain the more important relics (r. f. style). In other cases the cists are of limestone or gypsum.

The annexed woodcut shows the typical arrangement of the commoner kind of grave (b. f. style). Corinthian aryballoi are also common in such graves.



Ordinary grave, Gela.

Above these graves were often found two perforated disks of terracotta with a Medusa's head in relief. The discovery of such a disk was regarded by the *scavatori* as a sign of the presence of a grave.

Some of the more important b. f. tombs are chambers with a vaulted cement roof. In one of these vaults, containing a skeleton interment and of oval form, I found the amphora with the story of Hēraklēs and 'Cacus.' Near it were the fragmentary remains of a vessel of the same form—such amphoras being always found here in pairs. Unfortunately part of the grave had been disturbed.

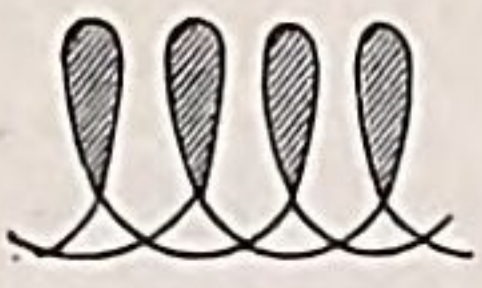
During the red-figure period cremation pits become frequent. Sometimes the vases are simply placed above the pyre-ashes and bones which lie at the bottom of the round pits. Sometimes the bones are collected in the principal vase.

The large kratēr, No. 291 (Nikē ment of the latter class. It was em- contained the burnt bones. A rough 'mortarium' formed its cover.



holding tripod), belonged to an inter- bedded in pyre earth ('rogo') and bowl-shaped dish like a so-called

Beside this r. f. kratēr were found two lēkythoi, with black figures on a pale yellowish white ground (one of these is No. 246). Vases with pale yellow ground and black figures (as above) have also been found in other graves of this class.

I excavated a lēkythos of this kind with a black and white female figure on a pale yellow ground and the ornament figured below (black on the red clay of the vase) round the shoulder, in a grave-pit containing pyre earth. The lēkythos rested on a heap of cremated bones, amongst which those  of the skull were conspicuous.

The finest graves of the red-figure period contain limestone and terracotta, sarcophagi and cremated remains. The burnt bones are usually placed in kratērs covered with a shallow vessel, often of 'rustic' manufacture. Two small lēkythoi and an alabastron are often placed in the kratēr with the bones: and other vases are set out in the cist beside the ossuary. The best white lēkythoi occur in tombs of this class.

The finest clay in Sicily is found within or on the borders of the old Gelōan territory—in the neighbourhood, namely, of Caltagirone, where the well-known terracotta figures are still made. Siculo-Moresque vases are also said to have been manufactured in this

district. Remembering therefore the traditions of Ceramic manufactures that the original Rhodian Colonists brought with them, there is at least a strong *a priori* probability that many of the vases and terracottas from the site of Gela are of the local manufacture. The extraordinary Ceramic adornment of the Gelôan treasury at Olympia also points to the same conclusion, and the occurrence of specially Sicilian subjects on some of the vases, e. g. Hêraklês of the Kerkopes, Hêraklês and 'Cacus,' Persephonê and Hadês, must at least be regarded as a suggestive phenomenon.

In the red-figure vases again we cannot help observing the great preponderance of subjects representing floating winged figures of a type closely akin to those that appear on Sicilian coins of the same period, notably on those of Kamarina and Himera. The percentage of such vases from the Gelôan tombs is very large.

The comparative abundance of lêkythoi, with a white ground and outline figures, is another marked figure of these interments. These vases, both in their pale yellowish ground colour, the better glaze of their surface, the character of the subjects, and the comparative frequency of inscriptions, are altogether different from the typical fabric of the sepulchral lêkythoi of Athenian tombs. Here in place of funeral subjects we find more cheerful subjects,—for the most part Muses and toilet scenes. It is perhaps worth observing that the 'Lieblingsname' Timokratês, elsewhere unknown, occurs on two vases found at Gela—one, the white lêkythos, No. 267, the other a vase with the same shoulder ornament ('dreigliedrige Palmette roth auf schwarz'—Klein, *Gr. V. mit Lieblingsinschriften*, p. 77) in a private collection at Terranova.

A clear indication of local fabric seems also to be supplied by a comparison of a large number of b. f. vases found on this site with those recently excavated at the Hyblæan Megara. The Gelôan vases for instance, as a general rule, present a pale or yellowish ground and a border of anthemias, or a border characteristic of the early vases of Kameiros.



The b. f. vases of Megara have a bright reddish ground and often show a border of palmettes alternating with Sphinxes, the palmette being further associated with small dotted circles. The proportion of the vases and their whole *facies* is different.

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CATALOGUE OF GREEK VASES.

I. EARLIEST CLASSES.

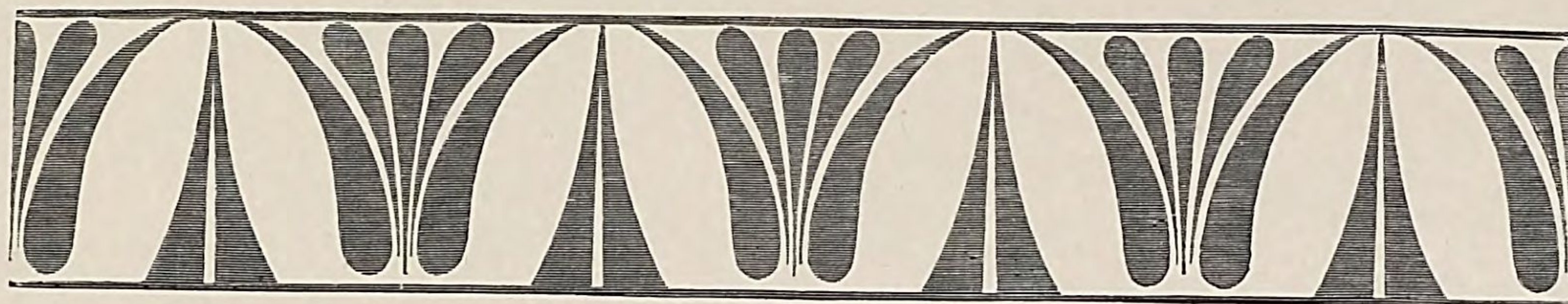


FIG. 1. Pattern from Rhodian pinax (No. 92).

(a) MYCENAEAN VASES.

THIS name is applied to the vases in use in Greece and in the Greek Islands between the years B.C. 1600 and 900 or thereabouts, because the most noteworthy specimens were discovered in Dr. Schliemann's excavations at Mycenae. They are relics of a civilization in some respects highly developed, and widely spread over the shores of the Aegean, and now generally regarded as Achaeae. They are also found in Egyptian tombs of the eighteenth, nineteenth, and twentieth Dynasties. See Petrie in *Journ. Hell. Stud.* vol. xi. and *Illahun, Kahun and Gurob*.

The vases of this class are collected by Furtwängler and Löschcke in their *Mykenische Vasen* and *Mykenische Thongefässe*: many of them are figured also in Schliemann's *Mycenae*.

The specimens in the Ashmolean Museum are representative, and some are of exceptional importance from the circumstances of their discovery: among them are—

1. **False-necked vase** (Bügelkanne). Height M. .11.
Simple design of bands round vase.
From Abydos in Egypt. Presented (with 2) by Professor Sayce.
- 3 *a, b, c.* False-necked vases from deposit of Amenhotep III's time (c. 1400 B.C.) at *Gurob, Egypt.* Petrie, *Illahun, Kahun and Gurob*, p. 17, pl. xvii, 3.

- 4 *a, b.* Fragments of false-necked vases (similar to 3) found with Egyptian vessels and figure of Bast, &c. in tomb of the end of the eighteenth Dynasty (c. 1350 B.C.). Excavated by Mr. Petrie at *Kahun*. Presented by Mr. H. Martyn Kennard.
5. Similar, from the Fayoum. Presented by Mr. Greville J. Chester.
- 6 *a, b.* False-necked vases with dull surface, of local Cypriote clay: red ornaments on white ground. Found in tomb, *Kuklia* (Paphos), with two gold fibulae of primitive form: prototype of Dipylon class. Presented by Cyprus Exploration Fund, 1888.
7. Similar, plain yellow zones on dull surface (? Cypriote fabric) from Deposit III, *Kahun*, eighteenth to nineteenth Dynasty. Excavated and presented by Mr. W. M. Flinders Petrie.
(The local Egyptian imitations of these false-necked vases in black bucchero, and others in alabaster, are reserved for the Egyptian Catalogue.)
8. **Flat vase with one handle and wide mouth.** Diameter M. .10.
Design in red on pale ground: Ivy-like leaves on long double stalks, identical with those on vase of Acropolis Grave I., Mycenae.
From Kahun in Egypt. Found by Mr. Petrie in a tomb containing Egyptian objects of about B.C. 1100. *Journ. Hell. Stud.* xi. pl. 14, 1, p. 273.
- 9, 10. **Three-handled vases**; one from *Ialysus in Rhodes*, Biliotti, the other bequeathed by Mr. J. W. Flower.
- 11, 12. **Tall two-handled cups.** Height M. .18.
Adorned with spirals and other patterns, and 11 with marine animals.
From Mr. Biliotti's excavations at *Ialysus in Rhodes*.

13 *a, b*. One-handed drinking vessels, one adorned with shell-fish (?). *Ialysus*, Biliotti.

14. Two-handed vase with cuttle-fish. *Ialysus*, Biliotti.



FIG. 2 (No. 11).

A number of fragments from Mycenae (15 *a-g*) and one from Acropolis-site, Orchomenus (16), were presented by Dr. Schliemann.

(β) GEOMETRIC VASES: ATHENS.

The Athenian vases adorned with geometrical patterns are probably the earliest class of distinctly Hellenic vases. In some cases their subjects have considerable interest in illustration of early Greek manners and customs. Their date reaches from the ninth century to the seventh. Their forms, though peculiar to the class, yet show an approach to the ware of historic times.

These vases fall into two classes. The older are called Dipylon ware, because mostly found in the Athenian cemetery outside the Dipylon gate. The later are called Phaleron ware, also from their provenience; in them an increasing oriental influence is visible in the introduction of lions, lotus patterns, &c. The first of the vases described below belongs to the Dipylon class, the rest to the Phaleron class.

17. Small amphora with long neck. Height M. .20.
Handles in form of head of ibex, with long horns, the ends of which return to the vase.
In compartments on neck and body of vase, *stags* feeding.

Athens: presented by G. C. Richards, H. Stuart Jones, and J. G. Milne of the British School of Athens, 1891.

18. Oenochoe, mouth trefoil. Height M. .17.
Decoration, spirals, curls, lozenges. Found at *Phalerum*, bought 1877 with following.

19. Oenochoe, mouth trefoil. Height M. .12.
Decoration, *stag* looking back, triangles, zigzags. Found at *Phalerum*.

20. Oenochoe, mouth trefoil. Height M. .12.
Decoration, curls, zigzags, &c.: bands of red, adorned with dotted circles of white: line of bar pattern, red and black alternating. Found at *Phalerum*.

21-23. Same class and provenience.



FIG. 3 (No. 17).



FIG. 4 (No. 18).

(γ) GEOMETRIC VASES: RHODES.

These vases closely resemble the kindred class from Athens: but the devices are simpler and more conventional. In Rhodes they appear to belong to the time between that of the Mycenaean vases of *Ialysus*, and that of the true Rhodian orientaling ware (class η).

24. Lebes with foot. Height M. .36.
Supports from top of handles to mouth of lebes.
On either side of vase, oblong containing large maeander pattern.

25. Cup with high flat handles. Height M. .18 to top of handles.
In the midst patterns of zigzags and maeanders; on each side two *swans*, one above the other.
Biliotti, from *Siana*.

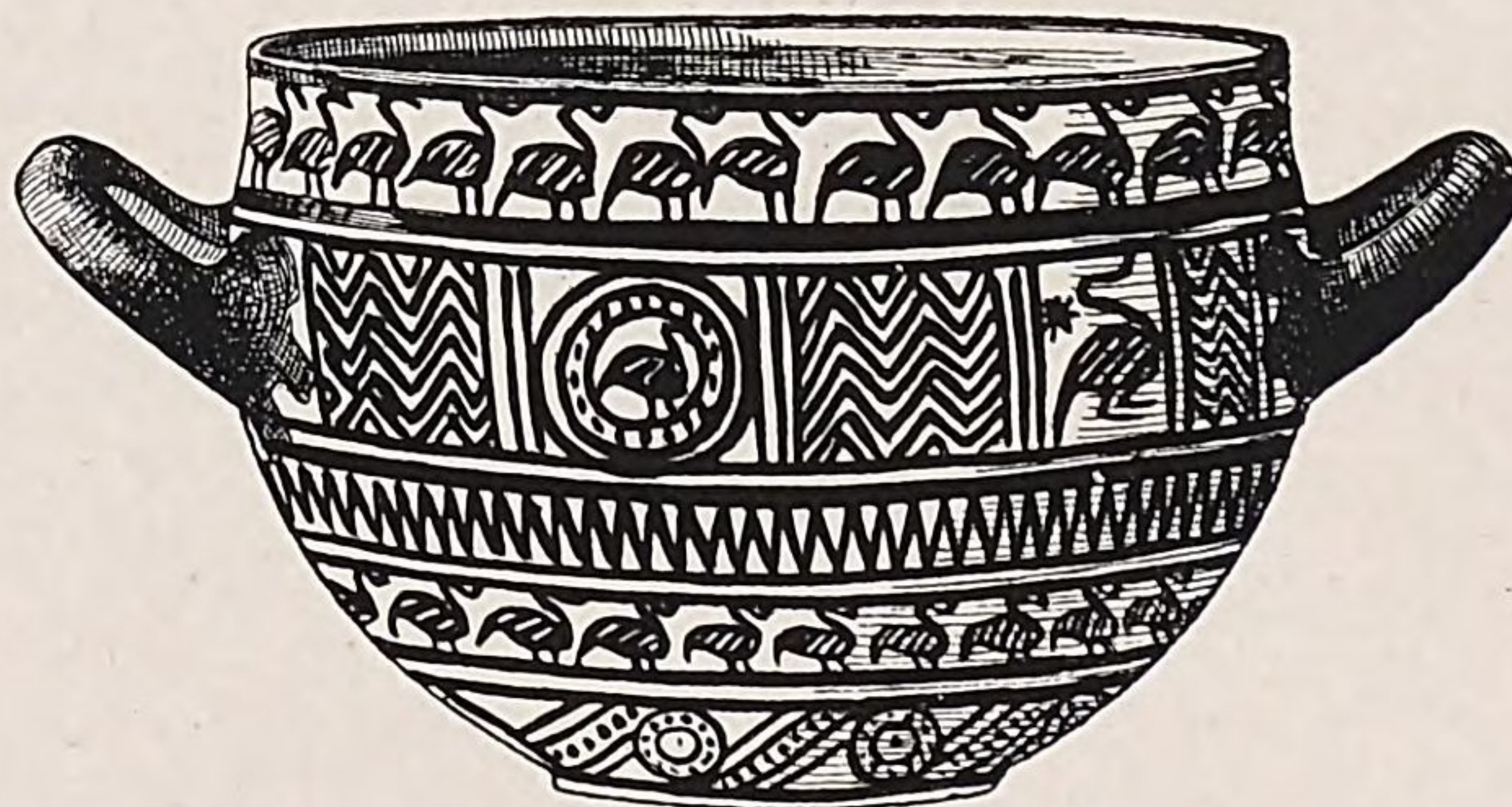


FIG. 5 (No. 26).

26. Two-handed cup. Height M. .10.
Above, line of *swans*; then zigzags and swans; then another line of swans; below circles with tangents.
Biliotti.

27. Two-handled cup. Height M. .09.

On each side, two *swans* facing one another; between them, zigzags.
Christy Collection.

The two vases following form a transition from the geometrical style at Rhodes to the later orientalizing style (class η). Their decoration is monochrome, and composed mainly of geometric motives, but changes begin to appear. We may compare them with the Phaleron class at Athens.

28. Amphora. Height M. .30.

Monochrome decoration: neck, maeander and line patterns: shoulder, lotus necklace: under handles palmette patterns: on either side of body, *Hound* galloping r., neck colour of vase, two legs only depicted.
Cameirus.

28 a. Amphora. Height M. .33.

Monochrome decoration: neck, maeanders, zigzags: shoulder, line of ivy leaves: around body, pattern of scrolls and palmettes.
Cameirus.



FIG. 6 (No. 28 a).

(δ) GEOMETRIC VASES: CYPRUS.

This ware is very abundant, and of all periods. At present the dates of the sub-classes are not



FIG. 7 (No. 29).

fixed, nor are we able to distinguish with certainty.

Phoenician from Greek ware. The various classes are well represented in the Oxford collection. Earliest is the black or red ware which bears for adornment a moulded imitation of string, or geometric figures in incised lines. This is succeeded by pale or red ware adorned with painted geometric patterns. In this class the Ashmolean Museum possesses a very remarkable vase, probably of Phoenician design, the most interesting Cyprian vase yet discovered:—

29. Barrel-shaped vase with protuberances at the ends, spout and one handle. Height M. .31.

Design in red and brown on pale clay.

Bands around neck.

Side (a) Palmette pattern: on either side *crested bird*, holding lotus and supporting flower on head, and *stag* holding lotus.

Side (β) Pattern of palmettes and flowers.

End (γ) Similar pattern: on either side, *stag* climbing up.

End (δ) Similar pattern: on one side, *stag* climbing up; on the other, *stag* looking back.

From *Larnaca*: published in the *Journ. Hell. Stud.* v. p. 102. Reproduced by permission of the Council of the Hellenic Society.

The later ware, both red and pale, has often, in addition to the painted patterns, a spout at the side in the form either of a bull's head (74-76) or of a moulded oenochoe (77-80), which is held by a female figure seated or standing on the shoulder of the vase.

(ε) ITALIAN GEOMETRIC VASES.

These vases are in the Berlin Catalogue by Furtwängler, and the Karlsruhe Catalogue by Winnefeld, placed for convenience among early Greek geometric vases. It is quite clear from some of the details of their decoration, flowers, dolphins, and the like, that they cannot belong to a really early time. Probably they immediately precede the Apulian red-figured vases of the Hellenistic age. I have however thought it best to keep them among the geometric ware, as otherwise they would interrupt the red-figured series.

81. Wide vase, with two handles and funnel-shaped mouth; on either side, between the handles, a human hand roughly modelled. Height M. .29.

Decoration in thin brown lines inside mouth and outside vase, waves, wreaths, maeanders, spirals, &c.

Purchased 1877.

82. **Amphora a colonnette**; flat cups at top of handles. Height M. .24.
 Decoration, maeanders, zigzags, lines.
83. **Two-handled vase**, the handles high, with clay medallions at the joints. Height M. .29.
 Decoration, palmettes erect and reversed.
 Henderson Collection.



FIG. 8 (No. 83).

84. **Similar vase**. Height M. .22.
 Decoration, inverted palmettes, conventional lily wreath.
 Purchased 1877.
85. **Similar vase**. Height M. .22.
 Decoration, lozenges, conventional flowers, zigzags.
86. **Vessel with two handles below** and three mouths above, the middle one larger, one of the others filled with strainer. Height M. .42.
 Decoration, waves, wreaths, maeanders, dolphin.
 Castellani Collection, No. 21.
87. **Similar vessel**. Height M. .17.
 Decoration, waves, floral ornaments, dolphins.
 Castellani, No. 19.
88. **Phiale of pale clay**. Diameter M. .20.
 Decoration, wreaths of ivy and laurel, maeanders.
 Castellani, No. 20. Pierced for suspension.

(ζ) EARLY: CORINTH OR ATHENS.

These vases have been somewhat awkwardly termed proto-Corinthian. Their decoration consists usually of rows of running animals. They are common in the earliest Greek tombs of Sicily, and so date back to the eighth or seventh century.

89. **Small lekythos**. Height M. .06.
 Two lines of dogs, running.
 Henderson.

90. **Long aryballos**. Height M. .12.
 Two lines of dogs running: bands of red.
The Piraeus, Athens, 1880.
91. **Long aryballos with flat bottom**. Height M. .15.
 Line of dogs running: bands of red.
Orvieto, 1888.

(η) RHODIAN: ORIENTALIZING.

These vases come in great numbers from graves at Cameirus. They show the results of a wave of oriental influence which passed over Greece in the eighth and seventh centuries, and very rarely have subjects from Greek legend. Their decoration consists mainly of lions, sphinxes, and other wild animals and monsters, with the lotus, the palmette, and the rosette. Their date is fixed by the discoveries at Naucratis, a city founded probably about B.C. 660, where vases of this class were abundant.

92. **Pinax on stand**. Diameter M. .26.
 In the midst flower, round it maeander, and around that lotus flowers and buds. (FIG. 1.)
 Henderson. *From Cameirus in Rhodes.*
93. **Pinax on stand**. Diameter M. .35.
 As last.
 Henderson. *Cameirus.*
94. **Pinax**. Diameter M. .20.
 Depressed ring in the middle: around it, ivy wreath.
 Pierced for suspension.
 Henderson. *Cameirus.*
95. **Pinax**. Diameter M. .29.
Sphinx walking to l. in red and black; in field usual Rhodian patterns; below, pattern of red and black bars.
Cameirus. Biliotti.
96. **Pinax**. Diameter M. .30.
 Similar; spiral rising from head of *Sphinx*.
 Castellani, 5. *Cameirus.*
- 96 a-f belong to the same class.

(θ) CORINTHIAN WARE.

The Corinthian ware is well represented in all collections, being found in abundance in early graves in Greece, Italy, and Sicily. The style of decoration resembles that of Cameirus, but is more careless. The Corinthian vases at the Ashmolean Museum are of the usual character—oenochoe surrounded by bands of animals and flowers; aryballi round or elongated, painted with processions of warriors, griffins, lions, ox-heads, sphinxes,

flowers, &c. There are also unguent vases of small size (alabastra) moulded in various forms; female busts, helmeted heads, rabbits, apes, doves, ducks, shells, rams' heads, horses, tortoises, and pigs. The most interesting of these vases is a large aryballos, from Enna, possibly of Sicilian manufacture.

97. Circular aryballos. Height M. .13.

Round neck, line of bars.

In front, *head of bearded warrior* r. wearing crested helmet, between a pair of *swans* facing one another. Black colour only visible, but the surface is much decayed.

From *Caltascibetta, near Enna in Sicily*. Given by the Keeper, 1888.



FIG. 9 (No. 97).

98-184 also belong to this class.

98-105 *b* are from Cameirus.

(i) CYRENAIC WARE.

This is a somewhat rare and distinctive class of vases, found mostly in Italy. They are discussed and many of them figured in the *Archäol. Zeitung* for 1882. They were originally attributed to Cyrene on account of the type of one of them, a king Arcesilaus weighing wool for taxes, this being a name borne by several early kings of Cyrene. The attribution has been confirmed by the discovery of specimens at Naucratis; see *Naucratis*, i. 53; ii. 43. From Naucratis comes the only vase of this class in the Ashmolean collection.

185. Kylix. Diameter M. .26.

Design: Interior, alternate rows of bar ornament and the usual Cyrenaic lotus. Exterior, lines of bars and rays. The handles flanked with palmettes.

Naucratis. Presented by the Egypt Exploration Fund.

(κ) NAUCRATITE WARE.

Only fragments of this ware (Nos. 186-188) are in the collection, presented by the Egypt Exploration Fund. As to the differences between the vases of Naucratis and those of Rhodes, see *Journ. Hell. Stud.* viii. 119 (E. A. Gardner). Among the fragments from Naucratis, besides the local ware, there are noticeable a piece of a Cyrenaic vase and a fragment (186 *o*) of black ware of Lesbos (*Naucratis*, ii. 47). In several cases the sherds bear fragmentary inscriptions recording dedications to Aphrodite and other deities. 186 *b* bears the inscription Δέρκης [ἀνέθηκ]εν τῇ Ἀ[φροδίτῃ] (*Naucratis*, ii. 64, No. 751). On Naucratic fragments are figured several heads of sphinxes, one of a bearded man, &c. Nos. 186 *a-p* are from the Temple of Aphrodite; 187 *a-d* from the Temple of the Dioscuri; 188 *a-o* not specified.

(λ) EARLY ATTIC.

189. Cup of Oecopheles. (Pl. 26.) Diameter M. .12.

Designs in black, white, and red.

In the midst bearded *Gorgoneion*. Around, (1) *Herakles pursuing Centaur*: Herakles clad in lion's skin, holding sword in r., the Centaur looking back and holding stone in both hands.

(2) *Hare-hunt*. Youth holding sword and chlamys, accompanied by dog, pursuing a hare into a net, behind which stands a youth clad in a chlamys and holding staff in raised r. hand; above hare, swan flying.

(3) *Sphinx* seated r. looking l.; two wreaths hung above.

(4) *Dance of Satyr and Nymph*. Nymph clad in long chiton; Satyr precedes her: above, garments? hanging. Around the edge, in compartments, Ἐκεράμευσεν ἐμὲ Οἰκωφῆλης Οἰκωφ(έ)λης(ς) ἐμ' ἔγρα(ε)φσεν.

From *Peristeri, Attica*. Bought at the Branteghem sale, 1892. *Burlington Catalogue*, No. 1.

This vase is in many ways remarkable. It is one of the very earliest of signed vases, dating from the seventh century. The drawing is very rude, and the subject of the hare-hunt connects the vase with the so-called proto-Corinthian class. White and red are sometimes painted direct on the clay; sometimes, as in later vases, over black.

The inscription may have been meant for a rude hexameter. The forms of letters (accurately reproduced in our plate) are very notable, especially P and ζ. The verb *κεραμεύειν* does not occur elsewhere on vases.

Our representation is mechanically reproduced from that made for the Burlington Catalogue from a drawing by Mr. Anderson: but some corrections have been introduced, the vase having since been cleaned. In particular the nymph, who in the former representation was made naked, is now shown to wear a long chiton.

(μ) EARLY ITALIAN IMITATIONS, ETC.

190. *Krater*. (Pl. I.)

Height M. .41. Handles join body of vase to mouth. Designs in black, white and red. Around mouth, zigzags; and at either side on projections over handles bearded male head l.

Body of vase, above, bar ornament.

(a) *Quadriga facing*, driven by bearded charioteer clad in long chiton, whose hands hold the reins, and whose head is turned to l.: above two birds flying towards charioteer. On either side two bearded men turned inwards clad in long drapery.

(β) *Sphinx seated* r., band in hair: on either side a lion with reverted head, beneath lions, rosettes.

Under each handle, dove l. flying.

Restorations, part of head of charioteer, top of head of second horse from l.

Procured by the Keeper from ancient cemetery, *Gela* (Terranova), Sicily, 1892. (See Introductory note.)



FIG. 10 (No. 190).

191. *Amphora*. Height M. .27.

Neck, zigzag line. Body, (a) Above, ornament of palm-ettes and ivy leaves (sacred tree? FIG. 13); on either side, *swan* with wings spread. Below, similar ornament; on either side *panther* walking. Rosettes in field.

(β) Above, similar ornament; on either side, *woman-*

headed bird. Below, similar ornament; on either side, *swan* with spread wings.

This vase has suffered from fire, and only traces remain of red and white colour which cannot be distinguished one from the other.

Castellani, 57.



FIG. 11 (No. 191).

192. *Amphora*. Height M. .29.

Neck, red zigzag line. Shoulder, bar ornament, lotus. Design in black, white, and red. Beneath handles, palmette patterns.

(a) Two *woman-headed birds*, their breasts facing each other, their heads turned away: flanking them two panthers seated in similar attitude; rosettes in field.



FIG. 12 (No. 192).

(β) Two *panthers* seated, their breasts facing each other, their heads turned away: flanking them two woman-headed birds facing each other; rosettes in field.

Castellani, 25.

Of these vases the two latter come from Italy, and were probably of Italian manufacture. No. 190 resembles the ware of Corinth. Nos. 191 and 192 are imitations of the vases commonly classed as Chalcidian. They have a raised ring at the bottom of the neck, which seems to be copied from vases of similar form made of bronze.

(v) ETRUSCAN BLACK-WARE (BUCCHERO).

Some of the Etruscan dull black ware with patterns in relief is of a very early period. The design was often produced by rolling an engraved cylinder over the wet clay, hence the figures are monotonously repeated; but sometimes the figures are produced by the application of a mould, and finished with incised lines, as in the following:—

193. Oenochoe, raised flaps flanking handles. Height M. .35. Moulded designs. On each flap, a cock. On the handle, *Bearded warrior*, clad in helmet, jerkin, and boots, holds in r. hand, spear, dagger under l. arm; before him, tree. On body of vase, line of upper parts of bearded figures l., each extends r. hand and holds spear in l.

Chiusi. Castellani.

194. Oenochoe, raised flaps flanking handles. Height M. .24. Moulded designs. On each flap, Female head facing, with long locks. On handle, *Female figure* facing (Oriental Artemis), with long locks, holds in each hand the paw of an upright lion. On body of vase, alternately, horse's head l., and panther seated r.

Chiusi, given by the Keeper, 1886.

195. Chalice-like cup: height M. .19: with high handle, on inner side of which is a female figure holding two lions. Given by Mr. C. D. E. Fortnum.

196–207 belong to the same class. The earlier Italian Bucchero is omitted.



FIG. 13. From shoulder of early Italian vase (No. 191).

II. BLACK-FIGURED VASES.

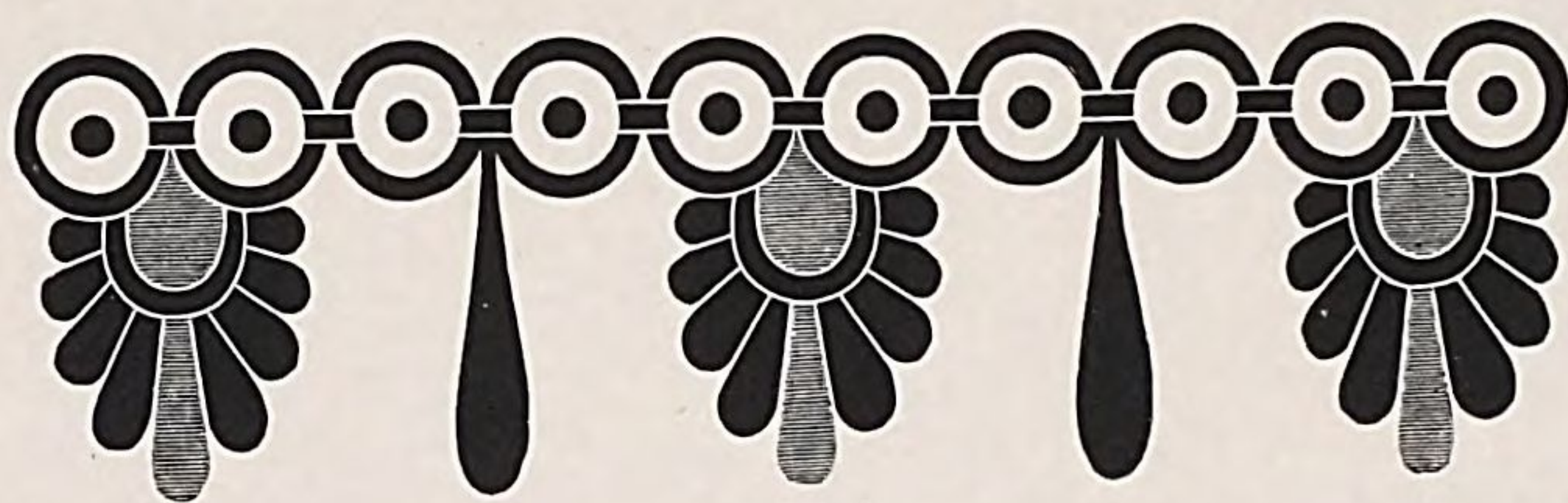


FIG. 14. Lip of vase of Nicosthenes (No 215).

THE black-figured ware of Attica was not produced during a long period. The very archaic vase of Clitias and Ergotimus (François Vase) cannot be dated far before the middle of the sixth century, and before the end of that century the red-figured ware was fast superseding black-figured in Attica. The styles of Execias, of Nicosthenes, of the so-called Kleinmeister must all be given to the latter half of the sixth century, and during that time an enormous export of Attic vases, principally to Italy, must have taken place. When the fabric ceased we cannot say, but we are sure that in the class of imitative vases, and those intended for export, it went on for at least a century. The Panathenaic vases which can be accurately dated in the fourth century are black-figured ware, and the so-called vases of Locri and other coarse ware are certainly of comparatively late date. As good examples of Attic export-ware of the later kind we may take the amphorae, such as our Pl. 3, on which is depicted a charging chariot in the style of the end of the fifth century. The theory of Brunn, that these vases of freer style were revivals of the Hellenistic age, is I believe abandoned; they are far more likely merely survivals of an older kind of work which was continued in certain workshops for purposes of trade. A parallel phenomenon is the retention of an archaic head of Athena on Attic coins down almost to the days of Alexander.

I have made no attempt to separate the earlier from the later black-figured vases, except by means

of notes in individual cases. Nor have I tried to separate Attic ware from copies of it in Italy or Sicily. Of the vases from Gela many in my opinion are of local make¹, but I am unable to determine with precision which are imported, and which home-made.

(a) AMPHORAE.

208. Amphora. Height M. .48.

Designs in black, white, and red. Neck: palmetto and lotus ornament. Body of vase: fields bounded, above by bar ornament, below by maeander beneath which lotus buds, at the sides by sets of scrolls.

(a) *Hermes and Dionysus*. First from the l. is a bearded satyr l. looking to r. Next is Hermes r. (face wanting) clad in petasus, short chiton with border, chlamys and winged boots, in r. caduceus, l. arm raised, hand wanting. Next Dionysus bearded standing r. but turning his head to Hermes. He is clad in long chiton and himation both bordered, and holds in r. hand four long trailers of ivy, in l. kantharos, part of body wanting. Next, satyr advancing l., his mouth open, and teeth visible, supporting on his back maenad seated to r., clad in long chiton with diplois, playing double flute (lower part of satyr wanting).

(β) *Warriors in quadriga*. Quadriga facing, outer horses turned outwards, one fastened by traces and reins, one by reins only; inner horses turned one to the other; round the neck of each horse engraved fillet with tooth-pattern; between the inner horses is visible the body of the chariot, and, above, charioteer clad in white chiton, head l., holding goad, and warrior wearing helmet, head r., holding two spears. Lower parts of two horses wanting. Incised on foot,

Castellani Collection, 73.

Fine archaic work.



¹ See the Introductory note by Mr. Evans.

209. Amphora. Height M. .42.

Designs in black, white and red. Neck: palmette and lotus ornament. Body of vase: fields bounded above by bar ornament, below by maeander beneath which lotus buds, at the sides under the handles by palmette and lotus design.

(a) *Herakles and Amazons.* Herakles bearded, clad in lion's skin, with bow and quiver at shoulder, sheath slung at side, advancing r.; holds in r. hand drawn sword, with l. grasps shoulder of Amazon (Hippolyta) who flies r. She is clad in cuirass and helmet, sword in sheath slung round body; holds in r. round shield adorned with tripod, and with l. makes backward thrust with spear at Herakles. To r. another Amazon similarly equipped but wearing greaves, no device on shield, charging l. with spear held in l. hand. Parts of Amazons repainted.

(β) *Four Amazons arming.* The first from the l. wears Phrygian helmet, cuirass, and greaves; holds bow, sword at side. The second is clad in short chiton with kolpos, rests with l. on spear and turns head to l., sword at side, wears anklets. The third, clad in short chiton, with sword at side, is fixing greave on l. leg, which she raises; beneath her feet, crested helmet r. The fourth, clad in short chiton and chlamys, with sword at side, holds in r. hand greave, in l. spear and shield without device.

Under foot, incised M. Put together from many pieces, but nearly complete.

Henderson Collection.

Good archaic drawing.

210. Amphora. Height M. .45.

Design in black, white and red. Neck: palmette and lotus ornament. Body of vase: fields bounded, above by bar ornament, below by horizontal lines, at the sides by lotus bud and palmette pattern.

(a) *Departure of Horsemen.* In the midst lady to r. wrapped in himation, holding flower: on either side of her horseman carrying two spears seated on horse visible from front, but head turned inward; the horseman on the l. is naked, he on the r. is clad in linen cuirass.

(β) *Warriors in quadriga.* Quadriga facing, outer horses fastened by traces and reins, heads turned outwards, inner horses turned one to another, heads crossing. Between the inner horses is visible the body of the chariot, and above, the heads of a charioteer l. clad in chiton and holding goad, and of a warrior r. in crested helmet, holding two spears.

Under foot, incised ξΩ.

Henderson Collection.

Drawing careless, but of archaic style: modern, small parts of horses of chariot.

210 a. Amphora. Height M. .32.

Design in black, white and red. Neck: double palmette ornament. Body of vase: fields bounded, above by bar ornament, below by pattern of lotus buds, at the sides by pattern of palmettes and lotus buds.

(a) *Herakles and Amazons.* Herakles r. clad in chiton and lion's skin, quiver at back and sheath at side, striking with sword held aloft at overthrown Amazon who shelters herself with a shield. Behind her, Amazon with raised spear holding shield over her: to l. a third Amazon charging l. with spear and shield.

All the Amazons are clad in helmet, cuirass, chiton, and chlamys, and have sword slung by side; the device on their shields is a triskelis.

(β) *Lady between Warriors.* Female figure r. clad in long chiton, and himation used as a veil. Before and behind her a warrior wearing helmet, chlamys, and greaves, holding spear and round shield which conceals most of body: devices on shields serpent and five-fingered leaf: both warriors look behind them to r.

Fairly good archaic drawing. From Gela.

211. Amphora. (Pl. I A.) Height M. .29.

Designs in black and white. Neck, palmette ornament: under handles, pattern of palmettes and lotus: fields bounded above by bar ornament, below by lines of dots.

(a) *Cacus dragging oxen into shed.* A shed, from the front of which protrude the heads of two oxen, and from the back of it the lower part of Cacus clad in chlamys and boots, girt with sword: on the shed reclines a bearded satyr wearing ivy wreath and himation, playing on two flutes: a tree grows out of it.

(β) *Bearded Herakles r. playing on lyre;* his l. foot rests on a support on which stands his club: behind him are hung up quiver and chlamys (white, side of support, parts of lyre, &c.). Nonsense inscriptions on both sides of vase.

Gela in Sicily. Excavated by the Keeper, 1891. See Introductory Note.

This vase is more fully discussed in the *Journal of Hellenic Studies*, vol. xiii. On the one side of it is represented the theft of Cacus, who is dragging the cattle into a shed which takes the place of the cave of the legend; he drags them backwards in order that the hoof-marks may not tell tales, and a satyr plays the flutes to drown the sound of their lowing. On the other side of the vase appears the victorious Herakles, who with his club has crushed the shed of Cacus, and resting his foot on a basis sings to the lyre a song of triumph. Comic elements in the treatment, and especially the presence of the satyr, seem to show a connexion with some mimes of the day in which the legends of mythology were parodied, perhaps with the comedies of Epicharmus, who wrote in Sicily in the early part of the fifth century.

The vase is of some mythologic importance, as showing that the legend of Cacus was not, as has been commonly supposed, of purely Italian origin, but contains Greek or perhaps Phoenician elements.

That the present vase is of Sicilian manufacture is rendered the more likely by a peculiarity of the design, the use of white colour on the vase, while red is absent.

212. Amphora. (Pl. 2.) Height M. .58.

Design in black, white and red. Foot modern. Handles with flat raised rims adorned with ivy wreaths; beneath each, pecten shell. Designs bordered above by palmette and lotus pattern.

- (a) *Athena and Herakles conducting chariot.* In the background three Doric columns, standing for a temple. Before it chariot r. driven by Athena, who holds goad and reins, wears helmet, aegis, chiton and himation, and steps with one foot into the chariot. Of the two horses, four hind legs and three fore legs are visible; one turns his face to the spectator. Beside (beyond) the horses walk two figures, a bearded man clad in long white chiton, whose mouth is open, and a man of whom there only remain the legs and the top of the head; facing the horses, between them, is a warrior wearing greaves and white cuirass, sword girt round him, his head hidden by nearer horse. Beyond the chariot of Athena is a horse r., his nose enclosed with straps, one fore leg visible. Beside (in front of) the chariot is Herakles moving to r., clad in chiton and lion's skin, quiver at shoulder and sword at waist, who turns round and holds with both hands bridle of horse who comes in from the l.

Inscriptions above,

ΙΡΑΚΛΕΟΥΣ ΚΑΛΟΣ
ΚΟΡΗ ΜΥΝΙΤΟΣ

- (β) *Dionysus and train.* Dionysus r. bearded, wearing ivy wreath, clad in chiton and himation, holds in r. hand ivy sprays which entwine all the figures, in l. hand kantharos; behind him, nymph r. clad in long chiton with girdle, holding in hand oenochoe; before Dionysus, similar nymph r. playing on lyre of seven strings, and naked satyr, head turned to l., who dances r. on the points of his toes, r. hand raised, mouth open.

Castellani Collection, 76. *Caere.*

Fine archaic drawing; vase much broken, and several pieces repainted on side (a), especially about front of chariot.

Helbig has spoken of this vase (*Bull. d. Inst.* 1866, 181). Mr. Anderson gives in the plate an admirable facsimile of the inscription, whence it appears that Helbig's restoration of it, 'Ηρακλέους Κόρη, is undoubtedly correct, though Klein (*Lieblingsinschriften*, p. 19) characterizes it as *undenkbar*. Moreover, the position of the inscription seems to show that the two words must be taken together, and that they apply to Athena as the bride of Herakles. For the subject compare Furtwängler in Roscher's *Lexicon*, pp. 2218, 2240. The friendship of Athena for Herakles is witnessed to by a multitude of representations in which the Goddess helps him in his exploits, acts as his charioteer, and finally leads him into the presence of Zeus. But mythologists had rejected the notion of any closer bond of union between the Goddess and the Hero

(Welcker, *Griech. Götterlehre*, ii. 780); whence our vase has mythological importance.



FIG. 15 (No. 212).

213. Amphora. (Pl. 3.) Height M. .41.

Design in black, white and red. Neck: palmette and lotus pattern. Body of vase: fields enclosed, above by bar ornament, below by meander over line of lotus buds, at sides by lotus and palmettes.

- (a) *Quadriga charging fallen foe.* Quadriga l., horses in free and varied action; chariot full-face; above, heads of charioteer and of helmeted warrior l. holding two spears and shield of uncertain design. Two spears also held by charioteer. Under horses' feet warrior falling backwards but still holding lance and shield, head l.
- (β) *Dionysus and train.* In the midst Dionysus r., head turned to l., bearded, wearing ivy wreath, clad in long chiton and himation; holds in r. hand branch of vine, the tendrils of which, laden with grapes, spread and form a background to the group, in l. hand kantharos. To him approaches from the l. a bearded satyr playing on double flute, followed by nymph clad in Ionic chiton with girdle, who marks time with hands and

feet. From the r. approaches a similar nymph, holding crotali in r. hand; a goat walks beside her. On foot, incised inscriptions,

ΑΥΜΑΔ) (ΑΥΜΑΔ)
ΙΡ/ ΜΑΝΔΡΑΙΟΑΙ

Castellani Collection, 78.



FIG. 16 (No. 213).

The vases bearing the figure of a chariot in free action, like that found on Sicilian coins of B. C. 420-400, constitute evidence on which Brunn (*Ausgrab. der Certosa von Bologna*, p. 48) especially relied in his endeavour to prove that black-figured vases were mostly archaistic ware of the Hellenistic age. But Brunn's views are no longer tenable in face of the discoveries on the Athenian Acropolis in recent years. It is probable that black-figured vases continued to be made at Athens for the Italian market during the fifth century, and that the potters who made them, while usually closely adhering to archaic models, sometimes drew with a freer hand. The Etruscan incised inscription may give a clue as to date.

214. Small amphora. Height M. 27.

Designs in black, white and red. Neck: three palmettes each side. Body of vase: fields bounded, above by line of bars, below by double line of dots between lines, at the sides, under the handles, by lotus bud and palmettes.

(a) *Herakles playing the lyre to Athena*. Herakles clad in chiton and lion's skin, quiver at back and sword at side, seated r. on cippus playing on seven-stringed lyre: before him Athena seated l. on a stool, wears crested helmet, aegis and long chiton. She extends her r. hand, and holds a lance horizontally in her l.

(β) *Dionysus and satyr*. Dionysus r. ivy-crowned, wrapped in himation; holds in r. hand under himation ends of two branches of vine with grapes, in raised l. kantharos: facing him satyr l. ivy-crowned, hands resting on hips.

Beneath foot, incised A P E.

Castellani Collection, 50.

Tolerable drawing, archaic style.

215. Amphora, by Nicosthenes: flat handles. (Pl. 4.) Height M. 30. Two bands in relief round vase.



FIG. 17. Neck (No. 215).

Design in black, white and red. Mouth: cable pattern arranged as a necklace, with pendent lotus patterns (Fig. 14). Neck: two palmettes.

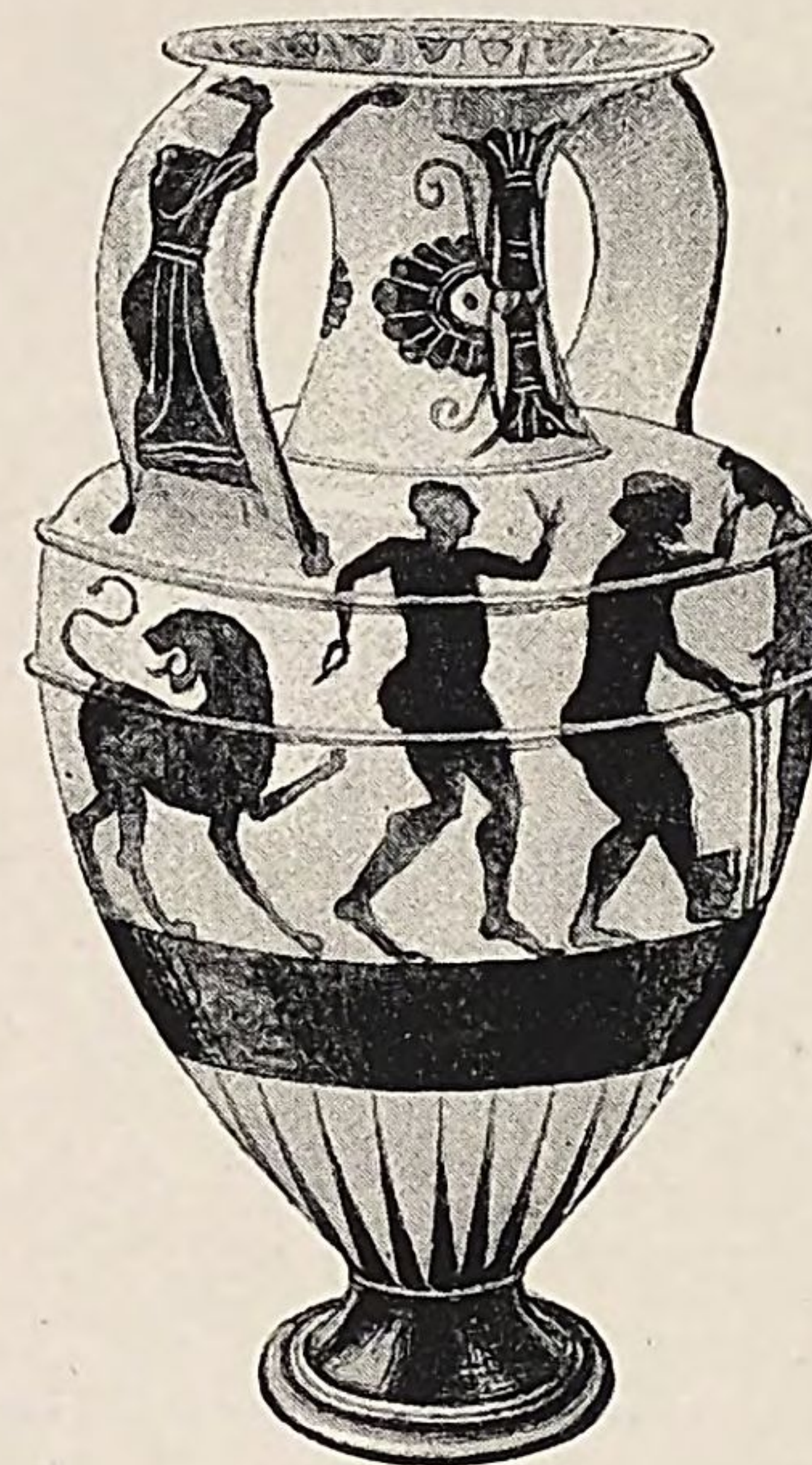


FIG. 18 (No. 215).

Handles: (a) *Satyr* l., r. arm advanced, l. rests on head, face turned to r. (shoulders to hips modern). (β) *Nymph* r. clad in long chiton with girdle and skin of animal, head turned to l.

Body of vase : (a) *Man and boys*. In the midst bearded man, with l. touches chin of youth who stands facing him, and with r. presents to him fillet (middle of body of both figures modern); on either side youth dancing, one holds wreath; all figures naked: on the ground, amphora, above

ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

(β) *Man and boys*. In the midst, bearded man, raises l. hand to chin of youth who stands facing him, r. extended, hair bound with fillet: arms and body of both figures laden with wreaths: on either side youth dancing, one holds wreath: on the ground dog seated, paw raised. (Wreaths in all cases apparently white.) Under each handle lion passant r. both looking back.

Beneath foot, in red, K

Castellani Collection, 27. Klein, *Meistersign.* p. 59, No. 22.

216. Small late amphora. Height M. .24.

Design in black, white and red. On neck, each side, three palmettes.

On body of vase, beneath line of bars,

(a) *Dionysus and Hermes*. Dionysus standing r. clad in long chiton and himation, and wearing wreath, rhyton in l. hand, ivy sprays proceeding from shoulders; before him, nymph r. wearing wreath, clad in long chiton and himation, holding wreath in raised l. hand: and Hermes r., head turned to l., wearing petasus, chiton, chlamys and winged boots, holding staff in r. hand.

(β) *Lady between Warriors*. Lady r. wrapped in himation, beneath which her arms show: on either side of her, warrior l., the one to l. looking back, both armed with helmet, shield and greaves, wearing chlamys and holding two spears; devices on shields, flying bird and snake respectively.

Beneath each handle, swan r.

Fortnum Collection.

Conventional style.

217. Small late amphora. Height M. .17.

Design in black, white and red. On neck, on each side, three palmettes, dots in intervals. On body of vase, designs in square field, bordered above by bar ornament.

(a) *Hero mounting horse*. Hero l., wearing crested helmet, thorax, chiton and greaves, sword at side, holding in r. hand two spears, and grasping with both hands and one knee a horse who rears against him to r.; below, dog leaping to l. (white, except eye, mouth and collar, which are black): above each of the figures a meaningless inscription.

(β) *Amazons arming*. Amazon r. clad in chiton and cuirass, chlamys over shoulder, sword by side, holds in r. hand spear, and with l. places helmet on her head; behind her round shield (device, two white spots). To r. of her a second Amazon similar, but wearing helmet and holding shield (device, body of chariot in white), at whose side lion running r., above, between figures, meaningless inscription, V O + V +.

Castellani Collection, 56.

Drawing careless.

218 a. Late amphora: imitation of Panathenaic vase. Height M. .32.

Design in black and white. Neck: three palmettes each side. Body of vase: fields bounded, above, by line of bars.

(a) *Athena Promachos* l. clad in helmet, chiton and chlamys, shield on l. arm (device obscure), spear in raised r. hand: or either side Doric pillar surmounted by globe.

(β) *Three athletes*, practising. He in the midst holds out in both hands a discus; the two at the sides hold long staves.

Beneath foot, graffito.

Imitative archaic style.

218 b. Late amphora: imitation of Panathenaic vase. Height M. .26.

Designs in black and white. Neck: three palmettes each side. Body of vase: fields bounded, above, by line of bars, below, by broad black stripe between two narrow red ones. at sides by black varnish.

(a) *Athena Promachos* l., clad in helmet, chiton and chlamys, shield on l. arm, spear in raised r. (design on shield, body of chariot); on either side Doric pillar.

(β) *Three athletes*, naked, practising. The first from the l. holds in l. hand measuring tape; the second runs to r. on his toes, holding in l. hand leaping weight (haltēr); the third stands l., r. hand raised and clenched.

Castellani Collection, 49.

Late imitative style.

219. Amphora: small imitation. Height M. .16.

Handles concave. Design in black, white and red. Neck: ivy wreath. Body of vase: fields bounded, above by line of bars, below by red and black lines, at the sides by design of lotus buds and palmettes.

(a) *Europa on bull*. Europa, clad in long chiton and himation, seated sideways on bull advancing r.; around the group twine tendrils of ivy.

(β) *Nymph and satyr*. Nymph wrapped in himation, seated r. on stool, one hand outstretched; before her, satyr running r. but looking back; some object (?) in raised l. hand.

Henderson Collection.

Drawing very coarse; imitative style.

Possibly the subject (β) may be Athena giving the flutes to Marsyas.

220. Amphora: small imitation. Height M. .17.

One handle wanting. Designs in black, white and red. Neck: lotus and palmette pattern. Body of vase: field bounded, above by line of bars, beneath by lotus buds on white ground. Design runs round vase.

(a) *Dionysus and nymph*. Nymph wrapped in himation advancing r., holding rhyton in both hands; and Dionysus bearded, clad in white chiton and black himation, spotted with red and white; he holds rhyton in l. hand, and is wreathed about with ivy sprays.

(β) *Goddess in quadriga*. Quadriga r., horses in moderate action; the reins held by a goddess wrapped in himation, who has one foot on the ground and grasps reins and goad with both hands: the group entwined by ivy sprays with white corymbi.

Christy Collection.

Drawing coarse; imitative style.

221. Amphora: small imitation; handles missing. Height M. .12.

Field left on each side for device in black and red, bordered above by lotus buds, and twice repeated:—
Seated man with two attendants. Bearded man wrapped in long chiton and himation seated r. on chair with crossing legs: on either side of him naked male attendant.

Imitative archaic work.

(β) HYDRIAE.

222. Hydria. (Pl. 5.) Height M. .39.

Designs in black, white and red. Design only in field on front of vase. Above, bar ornament; at sides ivy sprays; three tiers of figures.

(α) *Battle scene.* To l. archer kneeling r., looking l., clad in Phrygian costume, quiver by side, hands crossed on breast: next, group of three hoplites, one lying on the ground covered by his shield, another stepping on the shield and thrusting at him with a lance, a third defending fallen hero, wears a chlamys over both arms, and leather jerkin instead of a chiton under cuirass like the other warriors. Further to r. warrior running r. and thrusting at foe, who flies but thrusts back with lance (designs on shields, a globe, a tripod, a bucranium, an ivy-wreath, and a tripod).

(β) *Hermes leading three pairs of nymphs.* In front Hermes walking r. but looking back, wears petasus, chiton, chlamys and boots; of the three nearer nymphs the first wears chiton and himation over arms and back, the second chiton and himation, leaving r. side free, the third chiton only; the further three all wear himation. Behind each pair of nymphs ivy sprays, only in the case of the first near nymph held in the hand; each nymph raises a hand, one holds crotali: the outlines of the faces of nearer ones are marked by a black line.

(γ) Two pairs of lion and boar facing each other; only half of the second boar figured.

Beneath foot, incised ΠΟΙ.

Henderson Collection.

Fairly good archaic work.

We have here a curious duplication of the usual triad of nymphs in the procession led by Hermes: the subject is similarly treated in an amphora of the British Museum. The cause of the variation is probably rather artistic than mythological.

223. Small hydria. Height M. .24.

Form like that of amphora, but three handles. Designs in black, white and red. Field bordered, above by line of bars and line of palmettes, at the sides by rows of dots.

Dionysus and nymphs. Dionysus seated l. on stool, wearing ivy wreath, chiton and himation, holding in l. hand rhyton. Before him, nymph seated l. on stool, clad in chiton and himation, raising her r. hand; behind

him, nymph seated r. on cippus, similarly clad, raising her l. hand. Background formed of branches of vine bearing fruit.

Henderson Collection.

Careless, poor drawing.

(γ) OENOCHOAE.

224. Oenochoe. Height M. .25.

Handle concave; mouth circular; all the vase black except an oblong field and a narrow strip at foot: designs in black, white and red. Above, lines of pattern, chequers, net-work, ivy wreath, simple maeander.

Body of vase: *Heroes casting lots in presence of Athena.*

In the midst Athena r. clad in aegis and long chiton, armed with helmet, shield and spear, head turned to l. (two birds on shield). Beyond her, altar, on which dice. To l. bearded hero seated on cippus, head diad., clad in chiton and chlamys both adorned with stars, white cuirass with belt and greaves; holds two spears in l., r. outstretched towards dice: behind him, crested helmet and Boeotian shield fixed to pegs (tripod painted white on shield). To r. nearly similar seated hero and arms (white ivy wreath on shield); the hero's head hidden by the shield of Athena.

Castellani Collection, 26.

Good archaic drawing.

225. Oenochoe. Height M. .25.

Mouth trefoil, handle concave. Designs in black, white and red. Field in front of vase bordered at the sides by zigzag ornaments; above by zigzags and bar pattern.

Two Nymphs. Nymph advancing r., clad in himation, playing on lyre of eight strings; before her, second nymph r., clad in chiton, nebris and himation, crotali in raised l. hand. In the midst doe l. In the background, vine tendrils with fruit.

Henderson Collection.

Drawing passable.

The following five vases are of a peculiar late style: the design is painted on a yellow slip; the figures are in glistening black. One of the best vases of the class is figured in Pl. II of the *Journal of Hellenic Studies*; most are of poor style. Probably they are of Italian fabric.

226. Fragment of oenochoe. Height of fragment M. .14.

Design in black and red, mouth trefoil. In square field, bordered by dots and bars,

Capture of Dolon. Dolon bearded, clad in chiton and wolf's skin, quiver at side, running r., head turned to l. His outstretched arms are grasped by Odysseus and Diomedes, who stand on each side of him, bearded and wearing petasi. The figure to l. wears chiton and skin of beast and holds sword; the figure to r.

is clad in chiton and chlamys. Above $\vee + \varsigma \epsilon \iota \varsigma \omicron \varsigma$;
behind Dolon $\text{H}\nabla\text{E}\Delta$.

Late archaic work.

From Capua. Presented by Mr. H. Stuart Jones, 1892.

227. Oenochoe. Height M. .19.

Handle with ridge in midst: mouth trefoil-shaped.
Designs in black, white and red. Field bordered,
above by line of bars, on either side by lines of dots.

Europa on bull. Europa clad in long chiton and hima-
tion seated on bull walking r., her head turned to l.,
her l. hand raised: in background branches of vine
laden with fruit.

Henderson Collection.

Careless late drawing.

wrapped in himation and leaning on staff, and a
female figure advancing l. clad in chiton and himation
and holding up dress with r. hand.

Castellani Collection, 36.

Poor late work.

230. Oenochoe. Height M. .24.

Design in black and red. Mouth trefoil. Vase covered
with black varnish, except field in front, bordered
above by zigzag pattern and bar pattern, at the sides
by zigzag patterns.

Combat of warriors. Warrior r. wearing crested helmet,
cuirass, chiton, chlamys and greaves, advancing r. with
spear and shield bearing as device an ivy wreath
(red) against a similar warrior who runs to r. but



FIG. 19 (No. 226).

228. Oenochoe. Height M. .22.

Design in black and red. Mouth trefoil. Design going
round body of vase, bounded above by black bar
ornament, below by two lines of red.

Dionysus and nymph. Dionysus running r., wearing
ivy wreath, clad in long chiton and himation, holds
in r. hand two branches of ivy, which spread and
run round the vase, in l. hand rhyton; he turns
his head to l. towards a nymph who follows him,
wearing net for hair, Ionic chiton and himation,
playing on a lyre of six strings. Beneath foot in-
cised $\varsigma \epsilon$.

Henderson Collection.

Poor and late work.

229. Oenochoe. Height M. .25.

Design in black and red. Mouth in shape trefoil.
Covered with black varnish except square field in
front, bounded above by meander and bar pattern
and at the sides by zigzag patterns.

Domestic scene. Female figure seated r. on stool, clad
in long chiton and himation, holds in r. hand ivy
branch which spreads and forms a background, l.
hand raised. Before her stands a bearded man l.

strikes backward with spear, shield on l. arm, device,
wreaths (this warrior has no chlamys). The back-
ground occupied with ivy sprays.

Henderson Collection.

Poor late drawing.

(δ) KYLIKES.

231. Kylix by Hermogenes. Diameter M. .20.

Designs in black, white and red.

Interior: in the midst antique bronze plate, used in
repairing the vase, set in unvarnished ground.

Exterior: same design twice repeated. On either side
of the handles a palmette.

Quadriga with apobates, driven by charioteer clad in
chiton; apobates wears helmet and greaves, holds in
l. hand spear and shield adorned with tripod, on either
side inscr., $\text{HEPMOΛENES EPΘIE} \varsigma \text{EN}$.

Capodimonte. *Röm. Mittheil.* I. p. 22.

Bought at the Branteghem sale (No. 10) by Dr. Weber,
who kindly surrendered the vase to the Ashmolean.
Burlington Catalogue, No. 4. Klein, No. 16.

Hermogenes is one of the minor artists, the so-called 'Kleinmeister,' who never produce large or intricate designs. His date is the latter part of the sixth century.

232. Kylix. Height M. .06. Diameter M. .16.

Interior: *Head of Gorgon*. Most of the face the colour of the ground of the vase, but hair, eyes and jaw are black: tongue and spots on hair red. Incised lines in hair and beard: eyes, eyebrows and ears drawn in outline.

Henderson Collection.

The drawing shows a mixture of black and red-figured styles, and illustrates the transition from the one style to the other.

Henderson Collection.
Careless archaic work.

234 a. Kylix. Diameter M. .14.

Design in black and red. On either side a man in front of and threatening a lion; in one case he is naked and holds stick, in the other case he seems unarmed.

From *Arsinoe, Cyprus*. See *Journ. Hell. Stud.* xi. 42.
Presented by the Cyprus Exploration Fund.

235. Late Kylix. Diameter M. .14.

Very coarse red ware, unvarnished: designs in black. On either side between handles, bordered by palmettes, design repeated:—



FIG. 20 (No. 231).

233. Kylix. Height M. .10. Diameter M. .15.

Designs in black, white and red.

Exterior: lower part black varnish; upper part the colour of the clay, with black line passing above handles.

Interior: circle bordered with bar ornament; inside it two *cocks* r., one inverted so that they are back to back; between them dotted circle.

Castellani Collection, 47.

Good archaic work.

234. Kylix. (Pl. 6.) Height M. .08. Diameter M. .22.

Designs in black, red and white.

Exterior: under each handle a half-thunderbolt, flanked on each side by a huge eye, the pupils marked with concentric rings of black, red and white.



FIG. 21 (No. 234).

(a) *Youth on horseback*. A youth, clad in short white chiton, seated on horse walking to r.; behind him bird flying to r.

(β) Similar device, but horseman seems to wear white chlamys.

Interior: in the midst Gorgon-head; around it, separated by branches of vine, four large eyes, the pupils marked with concentric rings of black, red and green. To the right Dionysus r., looking to l., clad in chiton and himation: holds in r. hand cup (skyphos), in l. rhyton.

Satyr and two nymphs. Bearded satyr r. carrying wine-skin, preceded and followed by draped nymph, heads turned to l., l. arms raised.

No design in interior.

Presented by Castellani in 1871. From *Ruvo in Apulia*.
Careless, wretched drawing.

236. Late Kylix. Height M. .09. Diameter M. .20.

Designs in black, white and red.

(a) Exterior: *Dionysus and train*. In the midst a group, consisting of a nymph wrapped in a himation seated on an ass (phallus bound with taenia) which moves to r. dragged by one satyr and pushed by another: to r. a reclining figure of Dionysus l. wearing ivy wreath and himation and holding rhyton: to l. a similar figure to l. looking to r.: background formed of branches of vine.

(β) Similar design, attitudes of satyrs varied; Dionysus not ivy-crowned. Under one handle, a rhyton.

Interior: Male figure advancing r., chlamys over l. arm: within circle of red.

Henderson Collection.

Careless, miserable drawing.

237. Late Kylix. Height M. .09. Diameter M. .20.

Designs in black, white and red.

(a) Exterior: *Satyrs and nymphs*. Four naked satyrs placed alternately with three nymphs clad in long chitons; all dancing; background formed of branches of vine.

(3) Similar.

Under each handle a dolphin r.

Interior: *Satyr* r., head turned to l., hair bound with fillet, clad in nebris; over each arm, vine branch.

Beneath foot incised  .

Henderson Collection.

Careless, miserable work.

(€) CUPS.

238. Cup with two handles. Height M. .09.

Designs in black, white and red. On either side between the handles, bordered on each side by palmette, design repeated.

Youths and ram. Two naked youths running r., holding in both hands stones; both of them look at a ram galloping r. which separates them.

Henderson Collection.

Careless, but vigorous drawing.

238 a. Two-handled cup with foot. Height M. .10.

Designs in black and red. Palmettes proceed from handles on both sides. Design on band between handles, twice repeated.

Horseman and youths. Youth clad in chiton seated on horse galloping r., beneath horse, line of dots: on either side, youth wrapped in himation: bar (meta?) behind horseman.

Henderson Collection.

Careless drawing.

239. Late cup, with two handles. Height M. .10.

Designs in black, white and red. On either side between the handles, design repeated.

Two satyrs and doe. Doe r., head raised. Behind it satyr r., about to seize it with both hands, while in front moves a satyr r. looking back, holding rhyton in r. hand. In background vine, whose tendrils bearing grapes and bloom (white) twine about the field. A white band is carried by foremost satyr on one side, and by hindmost on the other.

Under each handle, an ivy-leaf.

Henderson Collection. *From Nola.*

Careless drawing.

240. Late cup, with two handles: no foot. Height M. .09.

Designs in black, white and red.

On either side, between the handles, design repeated, *Herakles seizing bull in presence of Athena.* Athena seated r. on stool, l. hand raised, draped: before her Herakles r. kneeling on head of struggling bull: in background, ivy sprays.

Under each handle, an ivy leaf.

Castellani Collection, No. 48. *From Nola.*

Very careless drawing.

240 a. Late two-handled cup, without foot. Height M. .09.

Designs in black, white and red.

Under each handle, ivy leaf. On band between handles, design twice repeated.

Dionysus and train. Dionysus seated r. on stool, clad in long white chiton and himation; holds rhyton; in front of him nymph draped, running r. with raised hands: behind him, satyr running l. with arms outstretched holding rhyton; background of branches of ivy.

Henderson Collection.

Late, wretched drawing.

241. One-handled cup. Height M. .16.

Handle ending above in spike and adorned with ivy leaf in relief. Designs in black, white and red.

Dionysiac dance. Nymph, her hair bound with taenia,

clad in long chiton and doe-skin, dancing r. between two satyrs r., who turn their faces towards her, and also dance, one holding in his r. hand a taenia.

On either side of group, eye, the pupil marked with concentric rings of white, red and black. Beyond these, sphinxes, seated towards handle, but looking back.

Fortnum Collection.

Tolerable drawing.

242. Fragment of one-handled cup. Size M. .09 by .07.

Designs in black, white and red. Furthest to l. a large eye: next

Dionysus and satyr. Dionysus wearing ivy wreath, clad in long chiton and himation, seated r. on stool, holds in r. hand (under garments) branch of vine, of which the tendrils laden with grapes form a background, in l. hand rhyton. Before him dances to r. a bearded satyr, holding aloft r. hand and turning his face to l.

Presented by Rev. G. J. Chester, 1878.

Drawing fair.

243. One-handled cup. (Pl. 7.) Height M. .18.

Handle ending above in spike, and adorned with palmette in relief. Designs in black, white and red.

Apollo, Hermes, Dionysus, Athena, Ares. On the l. Apollo wrapped in himation, band in hair, seated r. on stool; facing him Hermes, wearing petasus, clad in chiton and himation, seated l. on stool, raises his r. hand as if in conversation. Behind Hermes, Dionysus wearing ivy wreath, clad in chiton and himation, seated r. on stool, holding in hand rhyton; facing him Athena wearing helmet, aegis, and long chiton, seated l. on square cippus, her r. hand extended as if in conversation. Behind Athena, Ares, wearing helmet over face, thorax and long chiton, and holding shield adorned with thunderbolt, seated r. on stool and looking back. Background of the group formed by branches of vine. On either side of handle, Sphinx seated turned towards it.

Fortnum Collection.

Tolerable drawing. Most of the figure of Ares and part of one Sphinx repainted, with yellow lines in place of incised lines.

244. One-handled cup. Height M. .14.

Handle rising above vase and ending in a spike, below which, moulded ivy leaf. Designs in black and red.

Exterior: *Dionysus* reclining l. on cushion, wearing ivy wreath and wrapped in himation, holding kantharos by the bottom; from his outstretched arm proceeds a branch of vine which forms a background. On either side, large eye, the pupil formed of concentric rings of black and white; beyond, two doves, flanking the handle.

Henderson Collection.

Careless, poor drawing.

(ζ) LEKYTHI.

245. Lekythos. (Pl. 7.) Height M. .32.

Designs in black, white and red. On neck, line of rays; on shoulder, line of bars; beneath which lotus-bud enlaced pattern; and beneath that a line of maeanders.

- Zeus and Hera in chariot.* Quadriga r., the second horse white, the rest black, necks twined with ivy wreaths. In the chariot Zeus laureate and clad in himation, and Hera drawing forward her veil. Beyond horses, Dionysus r., head l., wearing ivy wreath and himation; his r. hand by his side, in his raised l. ivy-bound kantharos; ivy sprays twine about him and form a background. Before horses, Hermes r., head l., wears petasus, chiton, chlamys and boots, holds caduceus; beyond Hermes, ivy sprays.
From Gela in Sicily, 1889. (See Introduction.)
 Fairly good archaic drawing.
- 246. Lekythos.** Height M. .34.
 Designs in black, white and red. On shoulder, line of bars and palmette design. Body of vase, on white slip, and bordered above by two lines of dots,
Dionysus in chariot. Dionysus, ivy-crowned, clad in long chiton and himation, r. in quadriga. He holds in r. hand goad, in l. reins and great branch of vine bearing grapes. Beside the chariot go satyr looking back, carrying wine-skin, and nymph dancing, her hand on her head; before it goes Hermes looking back, clad in petasus, chiton, chlamys and winged boots, he holds in r. hand caduceus, in l. branch of vine.
From Gela, 1892. Found with No. 291 (red-figured Krater). (See Introduction.) Good archaic drawing.
- 247. Lekythos,** body covered with white slip. Height M. .30.
 Designs in black and red. On shoulder, line of bars, beneath which design of palmettes turned alternately up and down. On slip, design bordered above by dotted zigzag and two yellow lines, below by red lines.
Poseidon on hippocamp. Winged hippocamp swimming r., with bridle and harness. On his back, Poseidon r. wearing wreath, clad in short chiton and himation; holds trident couched. Above, unintelligible inscription, perhaps a copy of the word Ποσειδών. Behind, two dolphins swimming.
 Fine archaic drawing: no white used, white spots on body of hippocamp are produced by small punctures.
From Gela, 1889. (See Introduction.)
- 248. Lekythos,** with white slip. Height M. .30.
 Designs in black, white and red. On shoulder, bar ornament, below which palmettes. On body of vase, *Nymphs appealing to Dionysus.* In the midst bearded Dionysus, clad in long chiton and himation; his head is turned to l., and ivy-wreathed; holds in r. hand ivy twig, others in the field; in l. hand a drinking-horn. On either side a nymph turned towards him, wearing diadema and earrings, and clad in long chiton and himation; the one to whom his face is turned seems to be supplicating. Beyond, on either side, a naked satyr; the one to l. faces r. and raises l. hand, the one to r. turns his head backwards and warns some one not to approach.
 Good archaic drawing.
From Gela, 1891. (See Introduction.) Presented by Mr. Fortnum.
- 249. Lekythos.** (Pl. 8.) Height M. .33.
 Designs in black, white and red. On shoulder bar ornament, below which palmettes, alternately curving
- upwards and downwards. On body of vase, *Herakles and Cercopes.*
 Herakles r. clad in lion's skin bound with girdle, sword by his side. He holds in r. hand his club, in l. hand a beam passing over his shoulder, to the ends of which are attached by the legs, head downwards, the two Cercopes, their arms also bound, their long hair falling vertically from the back of the head. Both look towards Herakles. To l. female figure (Theia?) clad in himation, beseeching with outstretched hands. To r. male figure r., head l., bald, with white hair, beard, and eyebrows, wearing sword-belt and himation, leaning with l. hand on sceptre.
 Beneath foot, incised, NI.
 Fairly good archaic drawing.
From Gela, 1889.
- 250. Lekythos.** (Pl. 9.) Height M. .33.
 Designs in black and red. On shoulder bar ornament, below which palmettes, alternately curving upwards and downwards (FIG. 22). On body of vase, *A Game of Ball.*
 Three pairs of naked youths standing l., one of each pair mounted on the shoulders of the other: the foremost of the mounted youths extends both hands, the other two the r. hand only; the bearers support themselves with both hands on their knees. Facing them a bearded man, clad in himation, leaning on staff held in the l. hand, r. hand raised holding a ball. Behind the youths a Doric pillar. Incised between first and second youth the word ΚΕΛΕΥΣΟΝ. On foot Ε.
 Rather rough drawing.
From Gela, 1889.

The meaning of the design, as well as of the inscription which accompanies it, is obscure. The attitude of the expectant youths is not at all that which we sometimes find on vases (e.g. *Mon. d. Inst.* i. 47) and terracottas where boys or girls carry younger companions supporting their knees by hands clasped behind them. It is not suitable for competitors starting for a race: since it seems clear that the bearers have taken up a firm position, and the riders keep their hands ready for some purpose. Had the subject been a race, the inscription κέλευσον, 'give the word,' would have been appropriate. But if, as seems clear, the elder man is about to throw a ball for them to catch in competition one against the other, the meaning of κέλευσον becomes obscure. It is incised, not painted on the vase, and may perhaps refer not to the design but to something else.

A closely similar representation is to be found on the Pandora vase of the British Museum, *Journ. Hell. Stud.* xi. pl. 12, where two Satyrs mounted on their fellows stretch their hands towards a bearded man who holds a ball.

Mr. A. H. Smith, who publishes the vase, writes as follows: 'An older Satyr, who seems to be taking a less active part in the game, holds out a ball, while the mounted Satyrs appear to be holding out their hands in order to catch it. I have not found any game that exactly corresponds to the scene represented, but the game of *ephedrismos* as described by Pollux (ix. 119) combines the riding and the play with a ball: "In ephedrismos they set up a stone at a distance and aim at it with balls or stones. He who fails to knock it over carries him who has succeeded until, with his eyes covered, he reaches the stone."'

Petersen in the *Röm. Mittheil.* 1891, p. 270, discussing the same subject, cites another game called *φαιρίδα* in which a player so throws a ball that a favoured companion secures it. A variety of the game played on our vase, whatever it be, appears on a vase figured by Benndorf (*Gr. und Sicil. Vasenb.* pl. 37, 5), where a little boy seated on the shoulders of an elder companion throws the ball, and boys unmounted try to catch it.

251. Lekythos. Height M. .33.

Body of vase black. Design in black and red on shoulder, bordered above by line of bars, beneath by three lines. *Stag hunt.* Hunter r. wearing petasus, chlamys over arm, spear in r. hand, sword at side. Before him, doe r. transfixed through flank by spear, and horned stag galloping r. whose back is struck by a spear to which a thong is attached.

Modern, lower legs of hunter, fore-legs of stag. Inscriptions,

ΛΥΟΝ ΚΑΛΟΪ ΚΥΝΙΠΠΟΣ.

On either side of handle, volute.

From Gela, 1889. [Klein, *Lieblingsinschr.* p. 28.]

Fair drawing, not very archaic.

252. Lekythos. Height M. .19.

Designs in black, white and red.

Armed warrior dancing, his body hidden by his shield on which device (uncertain); spear held transversely: before him two and behind him one bearded figure wrapped in himatia. From his head rises, on neck of vase, a palmette, on either side of which is a figure wrapped in a himation.

From Arsinoe in Cyprus. See *Journ. Hell. Stud.* xi. p. 46. Presented by the Cyprus Exploration Fund, 1890.

253. Late Lekythos. Height M. .21.

Designs in black, white and red. Neck: ornament of rays. Body of vase: above, zigzag ornament; below, *Erotic scene.* To l. a pair of lovers, the woman repelling with her hand the face of the man, both wrapped in himatia; next, a second pair, the woman seated and throwing her arm round the neck of the man who embraces her; both wrapped in himation; further to

r. a man standing wrapped in chiton and himation and leaning on staff: in background ivy tendrils.

Henderson Collection.

Careless, wretched drawing.

254. Small Lekythos. Height M. .14.

Rude design in black. Neck: ornament of rays. Body of vase: above, double line of dots; below, *Uncertain subject.* Male figure draped, leading two female draped figures, behind whom, female figure seated r. (Judgment of Paris?)

Christy Collection.

Late, wretched drawing.

255. Lekythos, body oval in form. Height M. .16.

Design in black.

Head of Silenus, three-quarter face towards l.: pointed ear. All details drawn with incised lines on black silhouette. Behind, palmette design.

Late, but good drawing: exceptional style.

Found at Vico Equense in a tomb, together with the r. f. vase No. 326, and a bronze situla *a cordoni*.

(η) MISCELLANEOUS.

256. Cover of Amphora. Diam. .17.

Concentric rings of black; round the edge, ivy wreath.

Henderson Collection.

257. Late Pyxis. Diam. M. .08.

Design in red and black.

On top, ivy wreath: around, lines.

Henderson Collection.

From Tanagra.

258. Late Guttus. Height M. .16.

Form imitating that of a duck.

Four large palmettes.

Corneto.

259. Late one-handled cup. Height M. .12 to top of projecting handle.

Neck, line of waves: body, line of bars.

S. Anatolia, near Spoleto. Given by the Keeper.

260. Late Oenochoe. Height M. .15.

Mouth trefoil.

On body, line of leaves and broad bands.

261. Late Lekane. Height M. .08.

On lower part of vase designs, bars and zigzags in black: on upper part of vase designs, zigzags, necklace, &c., in white, on black ground.

Henderson Collection.

(θ) THEBAN WARE.

262. Late cup with two handles. (Pl. 26.) Height M. .15.

Designs in black, with incised lines.

(a) *Odysseus navigating.* Odysseus in comic guise, wearing mask, chlamys and phallus, sailing over the sea on two amphorae joined at the mouth; he strikes with trident; before and behind a fish to l. Behind Odysseus a huge head of the wind-god Boreas blowing: above, the inscriptions ΟΛΥΞΕΥΞ ΒΟΡΙΑΞ.

(β) *Odysseus and Circe*. Odysseus in comic guise r. wears pileus and phallus, chlamys over arm; holds in his two hands sword and sheath. Before him Circe l., clad in long chiton, mixing with a stick a draught in a two-handled cup. Behind Circe her loom.

From Thebes, bought at the Branteghem Sale, 1892; published in the sale catalogue, No. 210, with a plate whence ours is taken.

The subjects are evidently comically treated (cf. *Journ. Hell. Stud.* vol. xiii). The vase so closely resembles in style those found in the Cabeiric temple at Thebes (*Athen. Mittheil.* 1888, Pl. 9-11, &c.), where also we find comic versions of myth, that we must suppose it to have come thence. The date is late for black-figured ware.



FIG. 22. Neck, lekythos (No. 250).

III. ATTIC VASES WITH WHITE GROUND.

THE interesting vases, mostly lekythi, on which the design is painted either in one colour or several on a slip of fine white clay, take their rise at Athens at about the same time as the red-figured vases. Their value to us lies chiefly in the close resemblance of their technique to that of fresco paintings. And there can be no doubt that this likeness influenced the ancient potters; the designs of these vessels are drawn with a far freer hand than those on red-figured vases, and surfaces are covered with a wash of paint, a thing very seldom attempted in red-figured vases. Thus the best of the white-ground kylikes and lekythi help us to form a notion of the work of Attic painters in the fifth century.

But of course as a rule the vases stand at a far lower level of art than did fresco paintings. They were made only to be placed in graves, as we may judge from the line of Aristophanes (*Eccles.* 996), *ὅς τοῖς νεκροῖσι ζωγραφεῖ τὰς λεγκύθους*, and so probably were seldom executed by good artists. Nevertheless, some of them, such as No. 266, are very beautiful.

Of the vases of this class at the Ashmolean Museum, two come from Athens, the rest from Gela; and it is possible that some were made in Sicily, as they want the delicacy usual in Attic drawings, nor are the subjects those usual at Athens. They more closely resemble, however, the lekythi recently found at Eretria, in Euboea, and we can scarcely suppose an export of vases from Gela to Eretria.

Detailed accounts of the lekythi of this class will be found in Pottier's *Lécythes Blancs Attiques*, and

in a paper by Weisshäupl, *Athen. Mittheil.* 1890, p. 40.

263. Lekythos. (Pl. 20.) Height M. .27.

Outline design in red.

Horseman beside tomb. Young horseman clad in petasus, chiton and chlamys, which floats back from shoulders, seated on horse galloping to l.; he holds lance couched in l. hand. In front of horse a stele. Above and below design, faint lines.

Fortnum Collection. *From Athens.*

Careless drawing of the fourth century B.C.

264. Lekythos. Height M. .25.

On shoulder design of palmettes, nearly effaced.

Design bordered above by line of maeanders.

Charon and dead man. Charon r. standing in boat, clad in pileus and chiton (exomis), r. hand outstretched, in l. long staff: before him youth l. with short hair, clad in long chiton and himation thrown over left shoulder; r. hand advanced: between the two small winged soul fluttering in attitude of grief.

Fine Attic drawing. *From the Cerameicus, Athens, 1889.*

265. Lekythos. (Pl. 25.) Height M. .29.

On shoulder, design of palmettes in black turned alternately up and down.

Design bordered above by line of maeanders, below by red lines—*Nike hunting doe.* Nike winged, running r. clad in Ionic chiton and over-dress, hair bound with stephane from which rise leaves; in her r. she holds a spear, with l. hand she raises her dress; before her doe running slowly to r. In field inscriptions, NI[KE] 150 · 15. Fine drawing of the severe style, in outline except the hair and over-dress of Nike and the doe, which are black.

From Gela, 1888.

The word *Nike* may be restored in the inscription, but the other word is uncertain.

266. Lekythos with white ground. (Pl. 20.) Height M. .35.

Design in brown and red. On shoulder, palmettes in red and green or blue (?), almost effaced.

On body, above, line of maeanders, then *Music lesson*.

Lady clad in sleeved Ionic chiton, wearing earring, seated r. on chair with curved legs; her feet bare. She holds on her lap a lyre of seven strings, touching with her l. the strings, and holding in her r. the plectrum. (Reddish brown, chair and base of lyre.) Before her stands a girl l. clad in sleeved Ionic chiton, girt at the waist, feet bare; she holds in her sunk r. a lyre, her l. is extended (hair restored). Hanging above, in field, a taenia, a mirror, and an oenochoe: also the inscription

ΑΛΚΙΜ · ΔΗC

ΚΑΛΟC

ΑΙΣ+ΥΛΙΔΟ

Beautiful drawing of the fifth century. *From Gela*, 1889. Given by the Keeper. Figured by Klein, *Lieblingsinschr.* p. 83. The name Alcimedes does not again occur on vases. The father's name is mentioned only in a few cases; for instances see Klein, *op. cit.* p. 3.



FIG. 23 (No. 266).

267. Lekythos. (Pl. 21.) Height M. .35.

Design in black, white and yellow. On shoulder, egg pattern and design of palmettes (red).

Design bordered above by line of maeanders, below by red lines:—*Warrior and lady*. Youth standing r. wearing fillet and chlamys, r. arm rests on hip under chlamys; l. hand, wrapped in chlamys, holds two spears. Facing him a lady l., wearing earring, clad in long chiton and black over-dress; she advances towards youth and stretches out her hands in greeting or supplication (face, arms and feet white): above, Κ · ΛΟΞ; between figures, downwards,

ΤΙΜΟΚΡΑΤΕΞ.

Under foot graffito H.

Fine unconventional drawing.

From Gela, 1891. Presented by Mr. Fortnum.

The name Timocrates appears on another Gela vase with the type of Nike. Klein, *Lieblingsinschr.* p. 77.

268. Lekythos. (Pl. 21.) Height M. .36.

Design in black, red and white. On shoulder, line of bars and palmette pattern (black).

Design, bordered above by line of maeanders and below by red lines. *Warrior and lady*.

Youth standing to l. wrapped in himation; in r. hand spear, against which rests shield, l. arm under himation. Facing him lady r., wearing sphendone, whence rise leaves, clad in sleeved Ionic chiton and himation; holds in both hands crested helmet (red-brown, border of shield, helmet and chiton, of which the inner markings are in white).

Rather coarse drawing. The face and shoulders of the warrior repainted.

From Gela, 1891. Presented by Mr. Fortnum.

269. Lekythos. Height M. .27.

On shoulder, bar ornament and palmettes. Above design, line of maeanders.

Youth and maiden at stele. A stele, at foot of which basket. On the left of it maiden r., hair in net, clad in chiton and over-dress, her arms wrapped in the over-dress; on the right of it youth l., wrapped in himation, and leaning on staff which supports l. shoulder. Behind the youth a bag suspended. The details of the vase are obscure, as the colour has almost entirely disappeared.

From Gela, 1890.

269 b. Small model of lekythos. Height M. .10.

Mouth broken off. Shoulder, necklace ornament (black on red). On white slip, above, maeander, then *winged ear of bearded corn* and flower.

Count Montara.

269 c. Fragment of vase.

Dimensions M. .05 by .02.

Young male head r.

Fine drawing. *Gela*, 1891. Given by the Keeper.

IV. RED-FIGURED VASES.

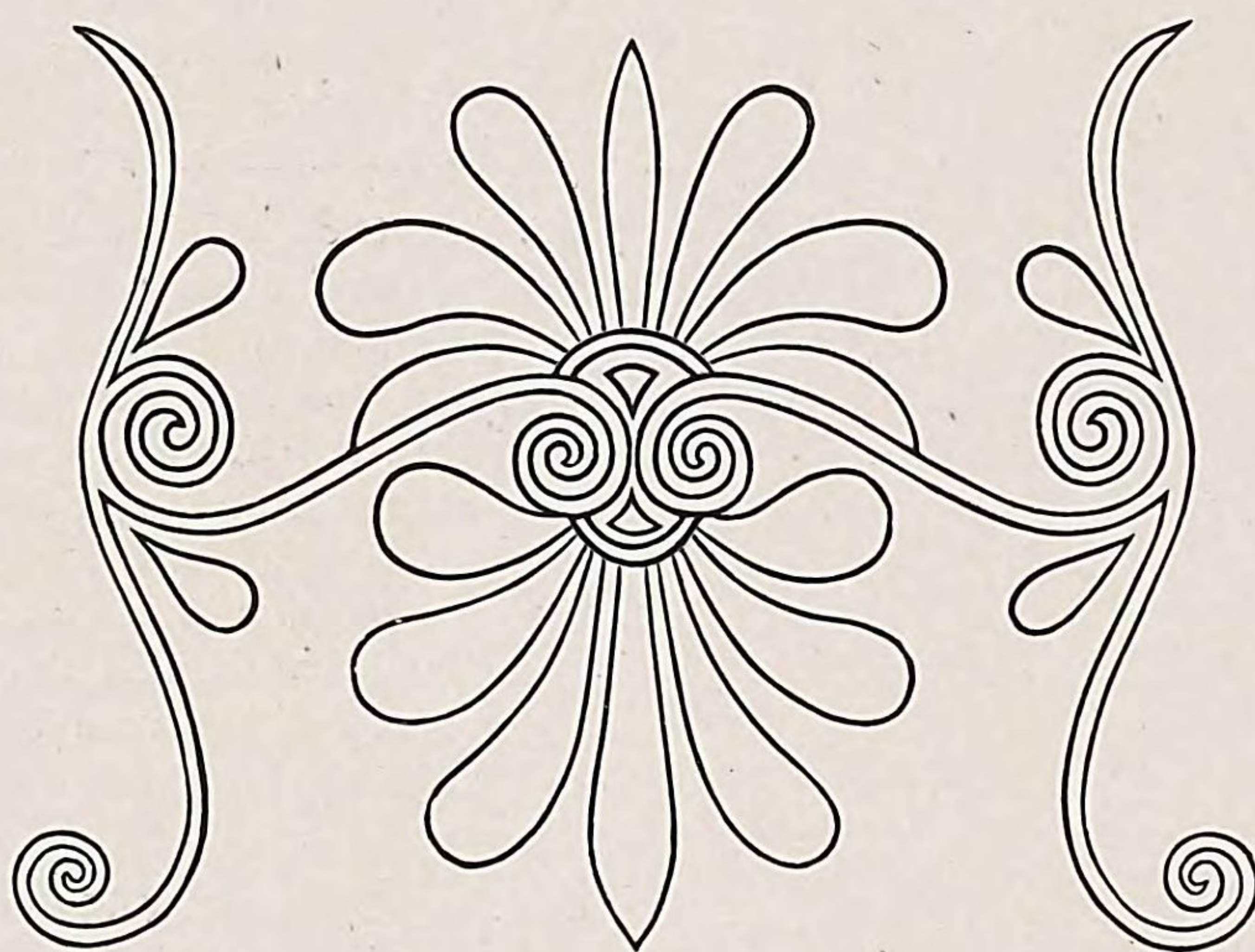


FIG. 24. Neck (No. 280).

THE recent excavations on the Athenian Acropolis have proved that the red-figured style of Greek vase-painting was introduced at Athens late in the sixth century, perhaps about B.C. 520. The kylix, No. 232, is an excellent example to show the genesis of the red-figured style, which arose from bringing the black varnish, which had hitherto bounded the red fields whereon subjects were painted, up to the very outlines of the figures themselves. This being done, it occurred to some inventive potter that the figures, instead of being painted on the vase, might be left in its natural colour, and the inner markings painted in black instead of being indicated by incised lines. The natural advantages, the greater facility and precision, of the red-figure method caused it to speedily supersede the older style.

The process of red-figure painting has been much misunderstood, and a few words on the subject will not be superfluous. Usually the first proceeding was to sketch roughly, with a blunt

point on the soft clay, the main lines of the intended design. These sketch-lines can be seen on many or most red-figured vases, especially of the later fine style, and they by no means always correspond, even approximately, to the outlines of the final drawing. They are, in fact, little more than memoranda, probably by the head potter. In one of our Plates (17) these sketch-lines are represented in red. Next, a regular artist filled a fine pen with black-brown pigment, and drew the outlines and the principal inner markings of the desired figures. Then came the use of the brush. The background was painted in black up to the outlines of the figures; and with a weaker mixture apparently of the same pigment, the artist made faint yellow inner markings to indicate the muscles, the ornamentation of dresses, hair and beard, and the like. The difference between pen-lines and brush-lines may be seen at a glance, not only because the pen-lines are darker, straighter, and more even, but because they stand up in actual

relief from the background. A pen will hold thick colour in this way, but a brush will not¹. Most archaeologists have supposed that the colour laid on by the brush for inner-markings was yellow rather than black; and certainly it is now yellow. M. Durand-Greville has endeavoured, in two papers recently contributed to the *Revue Archéologique*, to prove that one colour only was used, which remains black where it was laid on thickly, but has in time become brown or yellow where it was laid on thinly by the action of the air. It seems however clear that the colour used for the brush was mixed with water more freely than that used for the pen, and so made lighter. The original colour, being very dark brown, appears to be black when laid on thickly, but light yellow when laid on very thinly; it appears certain that the whole difference does not result from atmospheric influence, but was partly intended by the painter, though, after the observations of M. Durand-Greville, it would be bold to deny altogether the influence of oxygenation.

In early red-figured vases dark red or crimson is used for details, as in black-figured vases, and occasionally white. When this is the case I have mentioned it in the Catalogue, but it has been impossible fully to describe the point-lines, brush-lines, and pen-lines which make up the designs.

We have no means of determining the place of manufacture of unsigned red-figured vases. No doubt many or most of them were made at Athens: but there is no reason to think that Athens monopolised the market. Some of the vases in the Ashmolean Museum appear to come from Sicilian and some from South Italian potteries: but at present we are unable to divide them into classes by their nationality.

I have not endeavoured to divide, as archaeologists of late have usually divided, the severe red-figured vases from those of somewhat freer style. The line of division must be somewhat arbitrary, and in so small a collection of vases as the present minute subdivisions are unnecessary.

(a) NOLAN AMPHORAE, ETC.

270. *Amphora*; rather severe style. Height M. .34.

At the lower attachments of handles, palmettes; below the design, continuous maeander.

¹ For this view I am mainly indebted to the experience and technical knowledge of Mr. F. Anderson, who, by constantly drawing Greek vases, has acquired an intimate knowledge of their technique.

(a) *Wine-pouring scene*. A king l. clad in sleeved chiton and himation, head bound with taenia (red); holds in r. hand metal patera from which he drinks, in l. transverse sceptre. Before him a lady facing, head r., clad in sleeved chiton and himation, her hair in net; holds in r. hand oenochoe, l. raised. Inscription between figures $\Lambda I + A \Sigma$

$K A \Lambda O \Sigma$

(β) *Bearded man* wrapped in himation, hair bound with taenia (red) facing, head turned to l.; in outstretched r. hand knotted staff. Beneath both subjects line of maeander pattern, passing round vase.

(a) Fine drawing; (β) poorer.

From Gela, 1889.



FIG. 25 (No. 270).

271. *Amphora*: rather severe style. (Obv. Pl. 10.) Height M. .34.

(a) *Apollo* facing, head turned to l., hair long, and falling on the neck and cheek in curls; wears laurel-wreath (partly red) and himation; holds in l. hand long sceptre and places r. hand on a basin erected on a pedestal: beneath, line of maeanders.

In field, $+ \Lambda P M | \Delta E \varsigma$

$K \Lambda \Lambda O \Sigma$

(β) *Youth* facing, head turned to r., hair long and turned up under wreath (red); wears himation in which his l. arm is wrapped, in his hand he holds a long staff: beneath, line of maeanders.

Castellani Collection, 79.

Fine drawing of the middle of the fifth century.

The Charmides vases have been treated by Mr. Cecil Smith (*Journ. Hell. Stud.* iv. 97). There is a list of them, including the present vase, in Klein,

Lieblingsinschr. p. 74. Klein calls the figure on side (a) 'bekränzter Jüngling im Mantel': but the hieratic treatment of the hair is an indication that Apollo is intended. Apollo in the himation recurs on vase No. 295 below.



FIG. 26 (No. 271 on p. 23).

273. Amphora: rather severe. Height M. .32.

Beneath designs, lines of egg pattern.

(a) *Discobolus and trainer.* Youth standing to l.; r. hand raised, with fore-finger stretched, in l. hand discus on level of head. Behind him, pick fixed in the ground. Before him, bearded man r. leaning on staff; wears wreath (red), himation and shoes; holds in r. hand forked switch, in l. hand a fruit.

(β) *Artemis* l. clad in mitra, sleeved chiton and himation. Hair drawn in rows of spirals; in her r. hand oenochoe, in her l. strung bow, quiver at her shoulder.

Beneath foot M (graffito).

Early fine drawing: the middle part of Artemis repainted, but the type is certain.

From Gela, 1891. Presented by Mr. Fortnum.

274. Amphora: rather severe. (Pl. II.) Height M. .37.

Handles twisted. Designs on lines of maeander pattern.

(a) *Nike bearing lyre.* Nike flying r., wearing stephane, from which rise leaves, and Ionian sleeved chiton, long tresses falling down her back: she carries a seven-stringed lyre to which is tied a plectrum which falls over her r. wrist, her l. hand touches the strings of the lyre, and it is supported by a band fastened to her l. wrist; over l. arm falls a long piece of drapery. Before Nike is an altar bound with

fillets, flaming. (Red, bracelet of Nike; plectrum and its cord, pegs of lyre; fillets and flames of altar.)

(β) *Victorious citharist.* Youth facing, head turned to l., adorned with wreath, clad in long garment without folds, reaching from neck to feet; border down r. side: (wreath red).

Good drawing, early fifth century.

From Gela, 1890.

275. Amphora: fine style. Height M. .36.

(a) *Eos* winged, clad in long chiton with diplois and sleeves, her hair falling down her back, her head bound with taenia, running r. with arms outstretched. A stripe on border of dress and sleeves, and a double stripe running down her chiton: under her feet a line of maeanders.

(β) *Tithonus* standing l. wrapped in himation. He is bald but for a thin line of hairs, his head is bound with a taenia (red); in his r. hand is a long staff. Beneath his feet is a line of maeanders.

Beneath foot, E scratched.

Castellani Collection, 52.

Drawing good, but rather careless: second half of fifth century.



FIG. 27 (No. 273).

276. Amphora: fine style. Height M. .34.

Handles ridged. Designs above lines of maeanders.

(a) *Youth and maiden.* Maiden standing r., hair bound with kerchief, clad in Ionic chiton and himation; part of r. arm near elbow visible: facing her, youth l., petasus hanging at neck, clad in chlamys and boots; holds in l. hand two spears, on which he leans, r. hand outstretched as if in conversation.

(β) *Girl* standing r. clad in Ionic chiton and himation, r. hand outstretched.

Beneath foot, incised KAΔI.

Drawing fairly good, but careless.

Fortnum Collection.

From Nola.

277. Amphora: fine style. Height M. .31.
Designs on lines of meanders.

(a) *Athena* r., advancing, wearing fillet, aegis, chiton with sleeves, and himation; hair bound in club: holds in r. hand spear, point upward; in l., Attic helmet with tall crest.

(b) *Bearded man* standing l., clad in sleeved chiton and himation: holds in r. hand spear; l. hand under himation rests on hip.

Fair drawing.

From Gela, 1892.

278. Amphora: careless style. Height M. .32.
Handles ridged.

Obv. *Zeus* with long hair turned up behind, clad only in chlamys which passes over shoulders, advancing r., both hands outstretched, sceptre in r.

Rev. *Ganymedes* running to r., hair long and rolled, clad only in chlamys over shoulders, head turned to l., both arms outstretched.

From Nola.

Careless imitative work.

279. Small Amphora: style not very severe. (Obv. Pl. 13.)
Height M. .27.

Beneath design, line of palmette patterns.

(a) *Two horsemen*, on horseback r. Each is clad in petasus, fastened to neck and falling behind, chlamys and boots, and each holds in r. hand two spears: horses galloping. One of the riders has long hair plaited, one short hair. (Red, bands in hair, reins, straps of hats and boots.)

(b) *Draped lady* facing, head l., clad in Ionic chiton and overdress, hair bound with fillet. Holds in r. mirror, on l. supports lebes; behind her, chair with back; on it cushion.

From Gela, 1890.

Work of the middle of the fifth century.



FIG. 28 (No. 279).

One may fairly hesitate whether to call the two horsemen of (a) the Dioscuri or ordinary Greek riders. Their pose and grouping reminds us of

the youths of the Parthenon frieze, although they do not seem to correspond to any special group of that frieze, as well as of the Amazons in the celebrated vase, Gerhard, *A. V.* pl. 329, of which Winter has spoken in his *Jüngere Attische Vasen*, p. 35.

280. Amphora: fine style. (Pl. 12.) Height M. .55.

Handles twisted. Round lip, egg pattern; on each side of neck double palmette (FIG. 24); beneath handles, palmettes and bar patterns. Subjects on line of meanders, and bordered above by bar pattern.

(a) *Warrior taking leave.* Warrior facing, head turned to l., clad in helmet, cuirass and greaves, the front of the cuirass adorned with palmette; he holds in r. hand spear, on l. arm shield, sword slung with sword-belt (white). Facing him a white-headed and bearded man clad in himation and shoes, who leans on a staff and extends both hands to him. To l. female figure r., clad in Ionic chiton and over-dress, hair in kerchief, who holds in r. hand an oenochoe, in l. a phiale: hung to wall above her a quiver. To r. maiden l., clad in Doric chiton with diplois, hair bound with stephane; she raises her l. hand to her neck. The three persons last mentioned are clearly the father, mother, and sister of the warrior.

(b) *The parting-cup.* Female figure facing, head turned to l., clad in sleeved chiton and over-dress, hair bound with kerchief; she holds oenochoe and phiale. On the l. youth r. clad in chlamys and boots, petasus behind shoulders; holds in l. hand two spears. On the r. youth l. clad in petasus and chlamys; holds in r. hand two spears.



FIG. 29 (No. 280).

Female figures all wear necklace and earring, but not bracelets.

Drawing good, but not early.

Probably from Nola. Presented by Mr. Fortnum.

281. Fragment of Amphora. Size M. .13 by .08.
Above, bar ornament; to l. line of ivy.
Upper part of female *flute player* r. clad in Doric chiton
hair rolled: above, bag? hanging.
Found at Aegina.
Good drawing of the fine period.

282. Pelike: severe style. (Obv. Pl. 10.) Height M. .28.
At lower junction of handles, palmettes.
(a) *Youth carrying couch and table.* Naked youth with
short hair walking l. (band in hair red), carrying on
his shoulders a couch, on which is piled an inverted
table, the front legs of which are carved in imitation
of animals' fore-feet: he grasps the leg of the couch
with left hand, the table with right. Beneath, double
line of dots.
(β) *Bearded man* l., clad in himation which covers l. arm,
r. arm free, grasping a knotted staff (band in hair and
pupil of eye red). Beneath, pattern of zigzags.
From Gela, 1890.

283. Pelike: fine period. Height M. .22.
At lower junction of handles, double palmette.
(a) *Bearded man* to r. leaning on long staff which sup-
ports l. shoulder; hair bound with taenia (white),
body wrapped in himation. His legs are crossed,
his r. hand rests on his hip, in his l. he holds out a
helmet.
(β) *Man of satyric type* of countenance standing l.,
wrapped in himation, petasus on head.

On foot of vase, incised .

Castellani Collection, 60.

From Serignano.

Careless drawing of the good period: eye almost in
profile.

284. Pelike: fine style. Height M. .20.
Above, line of egg pattern: below,
(a) *Nymph and young satyr.* Nymph standing r., hair
in net, clad in long chiton and himation, rests with r.
hand on thyrsus: before her boy-satyr l., his hair
bound with taenia (white), who raises his r. hand in
dancing attitude.
(β) *Youth* wrapped in himation, his hair bound with
taenia (white), stands l., resting with r. hand on
crooked staff.
Castellani Collection, 59.
Tolerable drawing, of the middle of the fifth century.

285. Pelike: late fine style. Height M. .12.
Mouth broken away with one handle.
Designs bordered above and below by egg pattern.
(a) *Female figure holding torches.* Girl running r., head
l., clad in Doric chiton with diplois, hair bound with
taenia (white); holds in each outstretched hand a
torch (flame white).
(β) *Eros winged* hovering r., with arms outstretched,
over altar.
Drawing careless, late fifth century.

286. Pelike. Height M. .12.
Round neck, band of egg pattern.
(a) *Youth* r., wrapped in himation, hair bound with
taenia, holding out with r. hand patera to girl, who
is also wrapped in a himation and whose hair is

confined by net: the mouths of both are open as if in
conversation.

(β) *Youth* r., wrapped in himation, hair bound with
taenia (white).

Henderson Collection. *From Nola.*

Careless drawing.

287. Small pelike. Height M. .12.

Round neck, line of egg pattern.

(a) *Domestic scene.* Lady standing to r. clad in Ionic
chiton and himation, hair in net; holds in both hands
a taenia (white). Before her a girl standing l., wrapped
in himation. Incised line for ground.

(β) *Girl* standing l., wrapped in himation, position of
both hands visible beneath it: before her, square
altar.

Henderson Collection. *From Nola.*

Careless drawing.

(β) KRATERS, &c.

288. Kotyle: fine style. (Pl. 14, 15.) Height M. .20.

Beneath handles, palmette patterns. Running round
vase, above designs egg pattern, below maeander.

(a) *Wrestlers and Nike.* A pair of naked youths wrest-
ling forehead to forehead, grasping one another's
arms; the one to r. is very fleshy. To r. of the group
is a plain stele on the top of which sits a small Nike
clad in chiton and over-dress, resting her head on her
r. hand, her l. hand on the stele, and watching the
combatants (head and knees of Nike repainted).

Inscription KAΛOC

(β) *Nike and Trainer.* Youth facing, head r., clad in
himation, in which his l. arm is wrapped, in extended
r. long twig. Behind him Nike facing, head to r., clad
in long chiton and over-dress, both arms and wings
extended. The weight of both figures rests on l. leg,
feet drawn facing. (Repainted, r. arm and back of
head of youth.)

Inscriptions KAΛH K[A]ΛOC

From Chiusi. Given by the Keeper, 1890.

Peculiar drawing of later fifth century.



FIG. 30 (No. 288).

This vase is one of the most interesting and
pleasing in the collection. The subject of the two
sides seems to be continuous; and it is natural to
bring it into connection with the Olympian festival,

especially after comparing it with the beautiful coins of Elis which represent Nike as seated on steps (*Br. Mus. Cat., Peloponnesus*, pl. x. 15; xii. 9). But of course the scene would almost as well suit any other agonistic festival. The trainer is beardless: he may be one of the Hellanodicae or an umpire appointed to watch the contest. The difference in physique of the two competitors is so marked that it seems not unlikely that the painter of the vase had in his mind definite individuals.

289. Fragment of krater. Size M. .18 by .11.

Round top, traces of palmettes.

Artemis and Actaeon. Artemis l., clad in Doric chiton with diplois, on head diadem surmounted with upright leaves: in her r. hand a flaming torch. Before her, Actaeon, three-quarter face to r., with slight whisker, and horns and ears of a stag: on his extended l. arm is a chlamys, with his r. hand he strikes with two spears at a dog which leaps up at him: sword slung from r. shoulder.

From Gela, 1890. Given by the Keeper.

Good drawing of later fifth century.

This is a beautiful piece of drawing of the later fine style: we may compare the representation with *Mon. dell. Inst.* xi. 42, a krater from Vico Equense.

290. Fragment of krater. Size M. .11 by .07.

Upper part of bearded man wearing pileus and chlamys fastened on breast; he appears to be resting on a staff which supports r. shoulder; head looking downwards to l. at a tree of which a branch remains on the vase (red, eye-ball, string of pileus, leaves on tree). A previous sketch had represented the man with bared breast and himation on l. shoulder.

Early style. Gela, 1889.

291. Krater: fine style. Height M. .38.

Above design, elaborate pattern of palmettes, beneath it, maeander-pattern.

(a) Nike flying r., wearing stephane, Ionic chiton and himation, earring and necklace with pendant in the form of a cross: head turned to l.; she holds in r. hand a tripod, in l. a phiale (dress spotted).

(β) Youth l. clad in himation, r. arm outstretched.

Restoration, profile of Nike.

From Gela, 1892. Found with No. 246 (see Introduction).

The krater contained ashes and burnt bones. It was covered by a bowl of coarse ware.

292. Stamnos: fine period. (Pl. 16, 17.) Height M. .35.

Round neck, egg pattern. Body of vase: fields enclosed above by bar pattern, below by maeander; at sides by palmette patterns above and below handles.

(a) *Libation to Persephone or a Nymph?* In the midst an altar; close to it stands on one side a goddess l., clad in Ionic chiton and himation, a stephanos adorned with maeanders on her head; she holds out in r. hand a patera, in her l. is a sceptre wound with taenia and two ears of corn; on the other side of the altar stands a female figure r., clad in Ionic chiton and himation, who holds up oenochoe in r. hand. The scene is

bounded on either side by a female figure whose hair is confined by crossing fillets (red), who is clad in Ionic chiton and himation, and who holds a sceptre twined with a fillet.

(β) *Libation?* In the midst female figure l., clad in Ionic chiton and himation, hair bound with simple taenia; in her r. hand sceptre; before her, female figure r. similarly clad, holding patera and oenochoe; to r. female figure facing but head turned to l., clad in long chiton and himation, beneath which her hands raising her dress are visible; the hair of both ladies is bound with crossing fillets (red). To the l. bearded man, facing but head turned to l., clad in long chiton and himation, r. hand extended, in l. cross-handled staff. Beneath foot, incised, AΘ.

Castellani collection, 53.

Good drawing of the latter part of the fifth century.



FIG. 31 (No. 292).

The lines of the first sketch are clearly visible, and in the case of this vase only they are indicated by Mr. Anderson in Plate 17, as an experiment. The representation appears to be of some religious ceremony. Besides the figure who wears the modius, and who seems thus to be designated as a deity, three others carry blunt spears or sceptres twined with fillets. The group seems of Eleusinian character, and the ears of corn in the hand of the chief figure seem to indicate Persephone, but it is not clear who are her three attendants, and who her votaries.

(γ) HYDRIAE.

293. Hydria: fine period. Height M. .26.

Round mouth of vase, egg pattern. On neck, olive-spray between two lines. On body of vase, on line of maeanders,

Eros pursuing lady. Eros naked, hair bound with taenia, running r., seizing with l. hand the elbow of a lady clad

in Doric chiton with diplois and girdle, who flies from him, but turns round her head. Her hair is bound with stephane, adorned with leaf-like ornaments, her r. hand is raised in surprise, in her l. she carries a floral scroll, a chlamys over her l. arm. Above, $\kappa\alpha\lambda\omicron\varsigma$ in white. Beneath handles, patches of dark red.

Henderson Collection.

Drawing good; under line of eye-socket marked in case of Eros: latter part of fifth century.

294. Hydria: fine period. Height M. .31.

Round neck, mouth, and handles egg pattern.

Body of vase: on line of maeanders, *Domestic scene*. In the midst lady l., wearing sphendone adorned in front with maeander, Ionic chiton and himation; holds in r. basket. Before her, young girl r., hair in club, clad in Ionic chiton and himation, holds in r. hand fillet. On the r. woman to l., hair in net, clad in Ionic chiton and himation, holds in r. hand fillet. Above, alabastron and fillet, hanging. (White, fillets and string of alabastron.)

Castellani Collection, 51.

Bold but careless drawing of latter part of fifth century; under line of eye not marked.

295. Hydria: fine period. (Pl. 18.) Height M. .19.

Round mouth, line of bars. On neck, spray of olive between lines.

On body of vase; standing on line of maeander pattern, *Apollo, Artemis and Leto*. In the midst Apollo facing, head turned to l., wears wreath and himation which leaves his r. arm free, holds in r. hand patera, in l. long branch. To the l. stands Artemis facing, head r., clad in long sleeveless Doric chiton with diplois, girt with skin of beast; holds in r. hand oenochoe, in l. strung bow and two arrows; between her and Apollo altar with volutes. On the r. stands Leto facing, clad in sleeved chiton and himation, her hair bound with stephane adorned with leaf-like ornaments, her head turned to l.; in her r. hand she holds a patera, in her l. long staff.

Henderson Collection.

Good drawing, the latter part of the fifth century: eye of Artemis in profile, of the others transitional.

296. Small hydria: late fine period. Height M. .19.

Round mouth, line of egg pattern.

Girls bathing. Circular bath raised on stem: to r. of it stands a girl l., her hair loose, a jewel tied on l. thigh, stooping to place her hands in the bath. Behind her stands a basket. To r. of the bath stands a second girl r. with legs crossed: her hair is confined by net, a jewel is tied on her r. thigh: in both hands she holds a garment. Above, a taenia hanging from two nails, and a bag suspended. Beneath the design a line of maeanders; above, a line of egg pattern.

Under foot, incised $\square$

Henderson collection.

Pretty drawing of the latter part of the fifth century: second line for socket above eyes.

297. Hydria. Height M. .30.

Round mouth, egg pattern. Design bordered above by line of zigzags, below by line of maeander pattern.

Domestic scene. Lady standing l., clad in Ionic chiton and himation, her hair enveloped in a net, extending her r. hand to a goose which approaches her. Behind the goose is a girl r., clad in chiton and himation, holding in l. hand a mirror. Between the women, hanging up, a taenia.

Castellani Collection, 71.

Rather early, but careless drawing.

(δ) OENOCHOAE.

298. Oenochoe: fine period. Height M. .23.

Mouth circular, round it line of egg pattern. Round shoulder ivy wreath, twigs in red. Below junction of handle, palmette.

Zeus, Hebe and Hera. Zeus r. laureate and clad in himation, holds in l. hand sceptre transversely; holds out in r. hand a metal patera to Hebe, who stands facing, head turned to l.; her hair is bound with kerchief, and she wears a Doric chiton, in her r. hand she holds an oenochoe. To l. Hera standing l., her hair bound with crossing bands; she is clad in Ionic chiton and himation, and holds out in r. hand a flower. Beneath, line of maeanders passing round vase.

Henderson Collection.

Pretty drawing of latter part of fifth century: upper line of eye-sockets indicated.

299. Oenochoe. Height M. .17.

Design bordered above by line of bars, below by egg pattern.

Three youths. Youth naked, standing r., his l. foot resting on a rock, his l. elbow on his knee, the rock drawn with a hard point only, beside it a patch of red (hydria?). Before and behind him, youths wrapped in himatia, holding out r. hands.

Castellani Collection, 35.

Careless drawing.

(ε) KYLIKES AND PINAX.

300. Kylix: early fine period. (Pl. 22.) Diameter M. .20.

Interior, within linear circle,

Boy running r. driving a hoop by means of a stick: his long hair falls over his neck; he is naked, but carries a garment with diagonal pattern in the l. hand; head turned to l. Above, $\text{H}\text{O}\text{P}\text{A}\text{I}\text{S}\text{K}\text{A}\text{L}\text{O}\text{S}$

Fine drawing of the school of Epictetus.

From Chiusi. Presented by the Keeper, 1889.

301. Kylix: early fine period. (Pl. 22.) Diameter M. .23.

Exterior: black varnish.

Interior: *Youth* running or staggering r., clad in loose himation; holds in r. hand staff with crooked handle, in l. kylix by the foot; his hair is bound with long taenia.

In front, $\kappa\alpha\lambda\omicron\varsigma$ in red letters.

Border of maeander pattern.

Henderson Collection.

Fine drawing of the school of Epictetus.

302. Kylix: early fine period. Diameter M. .16.

Interior: within linear circle, *Youth* staggering l., himation over shoulders, in hair ivy wreath (red): holds in r. hand oenochoe, in l. kylix.

Around (in red) ΠΑΝΑΙΤΙΟΣ ΚΑΛΟΨ

Not in Klein's *Lieblingsinschr.*

From Gela, 1891. Presented by Mr. Fortnum.

303. Kylix: fine period. Diameter M. .20.

Interior: *Theseus slaying Minotaur*. Theseus, his hair bound with fillet, clad in chiton with diplois, a sheath at his waist: he holds in r. hand a sword, in l. a horn of the Minotaur whom he has forced to his knees. Head of Minotaur facing: he is of gigantic size and covered with circles to represent hair (red, fillet and sword belt). Inscr. above, ΗΟ ΠΑΙΣ ΚΑΛΟΣ. The style is of the early part of the fifth century. I am unable to assign the actual painter of the vase.

From Chiusi. Branteghem Collection, 1892.



FIG. 32 (No. 303).

304. Kylix: fine period. (Pl. 22.) Diameter M. .15.

Foot joined to body of vase immediately, without stem.

Interior: *Youth* standing l., naked, with short hair confined by fillet (red); r. hand extended, in l. strigil: behind youth, short pillar (fluted) on base: all in linear circle.

Henderson Collection.

Fine drawing of about B.C. 450; eye almost in profile.

305. Kylix: fine period. (Pl. 19.) Diameter M. .24.

Exterior: (a) *Sacrifice at Term*. Phallic Term r. bearded; before it bearded man l. wearing wreath (red), clad in long sleeved chiton adorned with patterns of dots and crosses, and boots, playing flutes; between him and the Term altar with egg moulding, above which, votive tablet, bearing the representation of a naked youth running: from the r. advance two youths wearing wreaths (red) wrapped in himatia and wearing boots, arms hidden by dress.

(β) *Man teaching youths*. Bearded man seated r. on rock, wears wreath (red) and is wrapped in himation which leaves free his r. arm and hand which grasps a staff; he appears to be singing or speaking: before

him youth l. wearing wreath (red), wrapped in himation and wearing boots: further to r. is a tree (leaves red); behind which stands another youth l. wearing wreath (red), himation and boots, and resting on staff: above to l. writing tablets with stylus and drawing square.

Interior: within border of maeander pattern, *female figure* clad in net, chiton, himation and boots, running r., holding up her dress with both hands visible beneath it; head turned to l.

Good drawing of middle of fifth century: eyes full.



FIG. 33 (No. 305).

306. Kylix: fine period. Diameter M. .16.

Foot joins bowl immediately, without stem.

Interior: *Youth* standing r. naked, hair short, rests r. hand on hip, long staff in l.: behind youth, altar raised on two steps. All within linear circles.

Henderson Collection.

Good drawing of the latter part of the fifth century; eye in profile.

307. Kylix: fine style. Height M. .08. Diameter M. .23.

Interior: design enclosed by circle of maeanders, on which it sometimes encroaches.

Satyr and maenad. Maenad advancing r., clad in Ionic chiton and himation, her hair bound with snake for taenia; her arms are outstretched in surprise, and she turns her face towards a satyr who seizes her from behind with both hands. Behind the group a thyrsus erect bound with fillet; in front an altar.

Good drawing.

Fortnum Collection.

From Nola.

308. Kylix: later fine style. Height M. .05. Diameter M. .16.

Exterior: under each handle a palmette, with volute patterns proceeding from it.

(a) *Torch-racer*. Youth running r., looking l., hair bound with taenia (white); r. hand outstretched, over l. arm chlamys and in the hand flaming torch (flame white).

(β) *Torch-racer*. Naked youth running r., looking l., hair bound with taenia (white); in each hand a flaming torch (flames white).

Interior : round mouth laurel-wreath (twigs and berries white).

Eros flying r., hair bound with taenia (white), r. hand outstretched.

Good, but not early drawing.

Fortnum Collection.

From Nola.

309. **Kylix** : no handles. Diameter M. .19.

Interior : within circle of red *Cleinius* seated r. on a chair, from which he is about to rise by the help of a long staff. His head is bound with taenia (red), a himation wrapped round his lower limbs : above

ΚΛΕΙΝΙΑΞ.

Fine early drawing.

Klein, *Lieblingsinschr.* p. 84. Formerly in the Torrusio Collection, Naples. Cf. *Bull. dell' Inst.* 1869, p. 191. Given by the Keeper, 1893.



FIG. 34 (No. 309).

The name *Cleinius* occurs on red-figured vases of three classes and written in three fashions (Klein, l. c.) :—

(1) ΚΛΙΝΙΑΣ over a bearded feaster on an early kylix.

(2) ΚΛΕΙΝΙΑΞ on the above kylix.

(3) ΚΛΕΝΙΑΞ ΚΑΛΩΞ on four Nolan amphorae, on one of which is a horseman, probably *Cleinius* himself.

The question arises whether the same person is in all cases intended. The name was frequent in the family of Alcibiades, having been borne by his father, younger brother, and cousin, all of whom were probably in their time noted for beauty and fashion. Our present dates for red-

figured vases would render it probable that three persons were intended. The father of Alcibiades distinguished himself at the battle of Artemisium (Hdt. viii. 17), where he served with a ship equipped at his own expense, and fell in the battle at Coroneia in B.C. 447, leaving Alcibiades and the younger *Cleinius* mere children (Plutarch, *Alcib.* 1). Thus he could scarcely have been a bearded man when vase (1) was made, and the *Cleinius* there mentioned must be a man of an earlier generation. Alcibiades' father may well, however, be the beautiful and dignified youth of the Ashmolean vase (2). The rider of vases (3) would seem to be the brother of Alcibiades. The Ω of ΚΑΛΩΞ in his inscription belongs to the Thasian alphabet used at Athens by some painters of the school of Polygnotus.

Such seem to be the *prima facie* probabilities of the matter. But of course we cannot pretend, in the present state of our knowledge of red-figured vase painting, to assign close dates with much confidence.

310. **Pinax** : early fine period. (Pl. 13.) Diameter M. .19. No foot.

Young archer l. on horseback, clad in Persian costume, tiara, jerkin adorned with lozenges, and trousers adorned with zigzags ; holds in r. reins of horse, in l. strung bow, quiver at side : horse walking. Hands of archer very small, feet naked. Around

ΜΙΛΤΙΑΔΕΣ ΚΑΛΟΣ

Where the reins cross the black field, they are indicated by incised lines.

Henderson Collection.

Broken, but nothing missing. Fine archaic work of Epictetus.

Figured in Klein's *Lieblingsinschr.* p. 47, and in the *Jahrbuch des Arch. Inst.* 1891, p. 239, with an article by Studniczka. The latter writer brings the horseman of the vase into close connexion with a statue of a Persian rider, incomplete and much mutilated, discovered among archaic remains on the Athenian Acropolis. In this statue Studniczka sees a memorial of the battle of Marathon, erected soon after B.C. 490 by the victorious Athenians. The figure of the vase resembles it so far as it is preserved (only the legs and part of the horse remain), and is perhaps intended as a copy or reminiscence of it. In that case the vase would belong to about B.C. 489-8, and must be one of the later works of Epictetus, whose

style in it is not to be mistaken. The inscription in honour of Miltiades is the more noteworthy because at that time he was no longer young, whereas the word *καλός* on vases is usually applied to men in the bloom of youth.

The chief objection to the date thus assigned to the vase is the difficulty of bringing it down to the same period as vases of Euphronius and Hiero which were found among the remains of the monuments destroyed by the Persians in B.C. 480. Red-figured vase painting is supposed to have begun about 520, and the present vase belongs almost to the earliest class of red-figured ware. If it could be given to about 520-515, there would at that time be greater appropriateness in the word *καλός*. Miltiades left Athens for the Thracian Chersonese about 515. Mr. Ernest Gardner also considers that the marble horseman of the Acropolis cannot be given to so late a date as the fifth century.

(5) LEKYTHI.

- 311. Lekythos:** severe style. (Pl. 23.) Height M. .32.
Round neck, bar pattern. Design, above line of maeanders,
Eros flying l., head turned to r., hair long, with locks floating over shoulders; he wears wreath and holds in r. hand lyre of seven strings, in l. taenia (red, wreath, taenia, attachments of strings to lyre and a second taenia attached to lyre). In field, inscription in red, NONI [] OΣ E II (Nom. os émi(?)).
From Gela, 1889.
- 312. Lekythos:** severe style. (Pl. 23.) Height M. .35.
On shoulder beautiful pattern of leaves and palmettes, surmounted by line of egg pattern.
Design, bordered above and below by line of maeanders, *Nike playing on lyre*. Nike facing floating to r., clad in Ionic chiton and over-dress, hair in net, on arm bracelet; holds in r. hand plectrum, with l. touches the strings of a seven-stringed lyre, which is fastened to her l. wrist by a taenia hanging from lyre; lyre-case? hanging from l. arm of Nike. (Red, bracelet, and string binding plectrum to lyre; very fine inner markings in dress and wings.)
Very careful and fine archaic drawing.
From Gela, 1889.
- 313. Lekythos:** severe style. Height M. .33.
Line of egg pattern round neck.
Nike with wings spread to r. and l. flying to r., but looking to l. Her hair is turned up and bound with stephane, adorned with upright leaves: she is clad in an Ionic chiton marked with small crosses, and a chlamys passing over l. shoulder; on her arms are
- bracelets (red); she holds in r. hand patera, in l. incense altar with conical top. Beneath, line of maeanders.
Henderson Collection.
Very beautiful drawing of the beginning of the fifth century.
- 314. Lekythos:** severe style. (Pl. 23.) Height M. .32.
In all respects similar to the last; save that Nike holds oenochoe instead of patera.
Henderson Collection.
- 315. Lekythos.** (Pl. 24.) Height M. .33.
On shoulder line of bars. Above design, egg pattern; below, line of maeanders.
Triptolemus and winged ear. Young male figure, facing, head turned to l., legs crossed, r. hand resting on hip, in l. long sceptre. His long hair is tied by a fillet in a corymbus: he is clad in a long-sleeved chiton and a himation. Beside him a chariot l., wings attached to axle.
Early fine drawing.
From Gela, 1891.
- 316. Lekythos.** Height M. .42.
On shoulder, egg pattern and pattern of palmettes. Beneath and above design, line of maeanders.
Nike wearing stephane, Ionian sleeved chiton with border, and over-dress with border, running r. with outstretched arms; hair in club but for one long tress. Above, inscription, KA (?)
Good drawing of early fifth century.
From Gela, 1890.
- 317. Lekythos.** (Pl. 25.) Height M. .36.
On shoulder, egg pattern and pattern of palmettes. Beneath and above design, line of maeanders.
Athena running l., clad in long chiton, ungirt, with diplois, hair bound with kerchief. She holds in r. hand a lance butt foremost, on l. arm a shield on which is the device of a serpent. Inscription, above, OBNBO VSVNBA (?) (Ἀθηναία?)
Good drawing of early fifth century.
From Gela, 1890.
- 318. Lekythos.** (Pl. 24.) Height M. .34.
On shoulder, egg pattern and palmette pattern. Above and below design, line of maeanders.
Nike with torch. Nike running r., wearing sphendone whence rise leaves, round earring and bracelet (red), long tresses falling over her breast, the rest of her hair in a club. She is clad in long spotted chiton with sleeves and diplois, and himation over shoulders; she holds in r. hand a torch, and with l. lifts her dress. Inscription in white letters on outer side of mouth
ΑΦ
Early fine drawing.
From Gela, 1891. Presented by Mr. Fortnum.
- 319. Lekythos.** (Pl. 24.) Height M. .35.
Design bordered above by egg pattern, below by lines of maeanders.
Young warrior, body facing, head turned to r., long hair turned up, and whiskers; he is clad in chiton and cuirass, and wears helmet with crest, and greaves; in

r. hand he holds a spear, on l. arm is a shield with leather flap; design, a serpent: a chlamys over both arms.

From Gela. Early fine style.

Presented by Mr. C. J. Longman, 1890.

320. Lekythos. Height M. .35.

On shoulder, design of palmettes. Design, bordered above and below by line of maeanders,

Nurse and child. Female figure r., hair in net, clad in long chiton and himation and slippers, holds awkwardly in both hands a male infant. Behind her a seat with cushion; over which a mirror hanging. Inscription,

ΓΛΑΥΚΩΝ
ΚΑΛΟΣ
ΛΕΑΓΡΟ

Middle part of figure restored.

Figured by Klein, *Liebblingsinschr.* p. 81, No. 10.

From the Branteghem Collection.



FIG. 35 (No. 320).

The appearance on this and other vases of the name of Glauco, son of Leager, gives us very valuable chronological indications. This man is mentioned by Thucydides (i. 51) as being in command of the Athenian fleet at Corcyra in B. C. 433. Leager himself was general against the Edones some forty years earlier (Hdt. ix. 75). As the names of both father and son occur on the vases of the potter Euphronius, and as we have reason to think that the names of young rather than elderly men were used in this fashion, it is probable that the date of Euphronius is about

B. C. 500-450. Our vase would approximate to the latter date. See *Jahrbuch des Arch. Inst.* ii. p. 172.

321. Lekythos: fine style. (Pl. 25.) Height M. .25.

On shoulder, egg pattern, beneath which a pattern of interwoven palmettes. Design, bordered above by line of maeanders, below by lines of dots,

Bearded man r., wearing wreath (red) and clad in himation and boots; in his r. hand a fruit, under his l. shoulder a staff, on which he leans; l. leg rests on the toes; behind him a cage hanging by the neck to the wall in which a quail (black).

Inscription before face, *HIΠΠΟΝ ΚΑΛΟΪ*

From Gela, 1889.

Described in Klein's *Liebblingsinschr.* p. 73, but he did not observe the *καλός*. The other vases which bear the name (Hippon II) are a Nolan amphora, a lekythos from Gela, one from Athens, and a kylix in the style of Pamphaeus; the last however is doubtful.

322. Lekythos. (Pl. 18.) Height M. .42.

On shoulder, egg pattern and pattern of palmettes. Above and below design, maeander pattern.

Herakles and Hyllus. Herakles standing full face, head l., clad in short chiton with diplois, and lion's skin, of which the paws are fastened round his neck; at his side, bow and quiver; in his l. hand club which rests on ground. He extends his r. hand towards the infant Hyllus and Dejanira. The latter is seated to r. on a chair with back, clad in Ionian chiton and over-dress and wearing stephane; she holds out her r. hand towards Herakles, and supports in l. the infant Hyllus, who turns from her towards Herakles and holds out both arms. Above Dejanira mirror hanging. (Yellow colour on the folds of Dejanira's over-dress, and the lion's skin yellow.)

Drawing of later fifth century.

From Gela, 1889.

The colours here are noteworthy, and are reproduced in the plate. The yellow colour is spread on the drapery apparently with the intention of marking light and shade.

323. Lekythos. Height M. .39.

On shoulder of vase, egg pattern and pattern of palmettes. (FIG. 37.) Above and below design, line of maeanders.

Youth arming. Youth r., clad in short chiton with girdle, hair turned up under band (red): holds in each hand a greave. Before him, his mother l., hair in kerchief, clad in Ionian chiton and over-dress; she holds in raised hand a spear, on l. arm a shield on which is the device of a body of a chariot, and from which hangs a long leather flap fastened with nails.

Good drawing of fifth century.

From Gela, 1890.

Presented by Mr. C. J. Longman, 1890.

324. Lekythos. Height M. .31.

Neck, egg pattern, palmettes and volutes; on body of vase, bordered above and below by line of maeanders, *Aphrodite*, clad in Ionian chiton and over-dress, hair bound with stephane, holding in l. hand long sceptre,

seated r. on swan which flies to r. over waves (purple).

Drawing of the latter part of the fifth century.

From *Arsinoe*. Presented by the Cyprus Exploration Fund.

See *Journ. Hell. Stud.* 1891, pl. xiii. p. 317. Our woodcut is borrowed from this Journal, by kind permission of the Council of the Society of Hellenic Studies.

325. *Aryballos* or *lekythos*. Height M. .15.

Female figure clad in long Doric chiton with diplois, hair in net, running to l. and looking to r.; holds in extended hands basket and alabastron: before her, larger basket.

Henderson Collection.

Tolerable drawing.

326. *Aryballos* or *lekythos*. Height M. .15.

On shoulder, line of bars.

Female figure seated l. on chair, clad in chiton and himation; holds in both hands fillet (white); before her a basket of linen (white), other fillets hanging above.

Poor drawing.

From *Vico Equense*, 1891: found with the b. f. vase, No. 255, and a bronze situla a *cordoni*.



FIG. 36 (No. 324).

(11) MISCELLANEOUS.

327. *Alabastron*. Height M. .18.

Excrescences at sides for suspension.

Designs enclosed by frames of maeander patterns, lines of which run round neck and bottom and up sides of vase.

(a) *Youth* standing r., head turned to l., leaning with crossed legs on staff which supports l. shoulder, r. hand on hip; he is wrapped in a himation. To l. stool, above which hangs a bag. In field some letters K[A]L[]

(β) *Woman* facing, feet turned to r., and head to l.

She wears net (saccus), Ionic chiton, and himation; in her r. hand she holds a suspended spindle, beneath which is a basket, with her l. she draws the thread (red). In field, KALE (Καλή).

Henderson Collection.

Early but careless drawing.

328. *Askos* or *Guttus*. Diameter M. .10.

Form circular, handle joined to neck.

On either side of handle,

Female head, hair in net (saccus), loose locks falling on cheek; on either side a volute.

Henderson Collection.

Drawing of the fine period; eye almost in profile.

329. *Guttus*. Diameter M. .18.

Panther or cat seated l.

Swan swimming; in front, spiral pattern.

From *Arsinoe*, Cyprus, *Kaparga Site*, Tomb 29.

Journal of Hellenic Studies, xi. 49.

330. *Guttus*. Diameter M. .11.

Naked Satyr, crouching l., hands on knees; before him palmette.

Bull walking r.

From *Arsinoe*, Cyprus, *Kaparga Site*, Tomb 51. Ibid.

331. *Guttus*, ring-form, mouth trefoil. Diameter M. .11.

Lion crouching in front of doe.

Lioness facing boar.

From *Arsinoe*, Cyprus, *Site A*, Tomb 20. Ibid.

The three above described vases were presented by the Cyprus Exploration Fund, 1890.

333. *Aryballos* or *lekythos*: early style.

The mouth only preserved, diameter M. .04, bearing the inscription

KALOS : NAI : NAYΣISPATOS :

From Taranto [*Tarentum*], 1886. Given by the Keeper. Klein, *Lieblingsinschr.* p. 28.

334. *Pyxis*: fine period. Height M. .05. Diameter M. .07.

On cover: *Head of Apollo* r., hair turned up behind under laurel wreath, locks falling over neck; three parallel lines for eyebrow, line of socket, and line of eye; neck cut off by line.

On bottom, ++++ scratched.

Fairly good drawing, early fourth century.

Henderson Collection.



FIG. 37. Shoulder (No. 323).

V. MOULDED FORMS.

(a) HUMAN AND ANIMAL FORMS.

- 335. Two-handled vase**, in the form of a janiform female head. Height M. .23.
The faces are of archaic style, one is painted red except the hair, as are the eyes, cheeks, lips and nostrils of the other. The stephane which surmounts each face is also red, and the modius which rises above that. Only the mouth and foot of the vessel are black, with the outside of the handles.
Castellani Collection, 39.
Imitative archaic style.
- 336. Two-handled vase**, in the form of a janiform female head. Height M. .19.
The faces are of archaic style, one, with the hair, is painted red: eyes and eyebrows of both are painted black. The modius rising from the head is black.
Castellani Collection, 24.
Imitative archaic style: there is a curious variety in the way in which the hair of the two faces is rendered, in one case by waved lines, in the other by dots.
- 337. Rhyton in form of a dog's head.** Height M. .20.
- 338. Round Lekythos.** Moulded decoration. Height M. .11.
Clay yellow. No foot: flat round form: neck and two handles covered with black varnish. On body of vase,
(a) Head of bearded man facing, hair loose; wears winged Phrygian cap.
(β) Conch shell.
Henderson Collection.
Late fine style.
- 339. Guttus in form of a fowl.** Height M. .17.
The feathers and wings of the bird indicated by dots and lines in reddish brown.
Vejo in Etruria.
- 340, 341.** Small vases in the shape of Almonds.

(β) LUSTROUS BLACK WARE.

This ware, the forms of which are very good and the polish high, is obviously an earthenware imita-

tion of metal vessels, probably of silver. It is mostly found in Campania. Only such specimens are here described as bear a moulded device on them.

- 342. Amphora:** ribbed ware: handles in knots. Height M. .30.
Beneath each handle a *head of Pallas* in three-crested helmet, three-quarter face r. Round neck, ivy wreath of incised lines and white.
The Pallas head is in the style of the early part of the fourth century.
- 343. Amphora:** ribbed ware: with cover. Height without cover M. .58.
Round neck, olive wreath with berries in yellow: ends hang down; on each side a bell with clapper.
Castellani, 54.
- 344. Oenochoe:** ribbed ware: mouth round. Height M. .13.
Beneath handle, beardless *head of Pan* facing, *with goats' horns*, bound with fillet.
Henderson Collection.
- 345. Bowl** without handles. Diameter M. .18.
Interior: in the midst small male head facing, around which impressed pattern of palmettes.
Capua.
- 346. Kylix.** Diameter M. .13.
Interior: *Head of Arethusa* l., surrounded by dolphins; in front Δ, beneath, traces of EYAI NE, signature of the monetary artist, Evaenetus. Around, impressed palmettes.
Capua.
- 347. Kylix.** Diameter M. .14.
Similar: less clear, Δ visible, not name.
Capua.
- 348. Kylix.** Diameter M. .13.
As last: Δ absent, cockle-shell behind head.
Capua.
- 349. Kylix.** Diameter M. .12.
As last: Δ absent. Behind head apparently head and neck of bull (?). No trace of signature.
Capua. Greville Chester Bequest, 1892.

350. Kylix. Diameter M. .11.

Interior: Barbarous copy of head of Arethusa l., surrounded by dolphins: around, impressed palmettes and circles.

Capua.

351. Kylix. Diameter M. .11.

As last.

Capua.

Mr. Arthur Evans has discussed these kylikes in his *Syracusan Medallions*, p. 115. He holds them to be Campanian work. The medallion of the interior of Nos. 346-349 he regards as produced from actual decadrachms of the Syracusan die-engraver Evaenetos by a double transfer, first to a clay stamp, then to a clay disk, afterwards inserted on the centre of the cup. Owing to this, a double shrinkage has taken place, so that the heads on the kylikes are hardly larger than those on tetradrachms.

From the fact that the moulds were taken from 'medallions' by Evaenetos, it is probable that some, at least, of these cups date from the first half of the fourth century B. C. The symbol on No. 349, if it be rightly interpreted by Mr. Evans as a bull's head, is not known on any existing 'medallion.'

352-6. Other allied forms of **Kylikes.****357. Small model of Amphora** (for unguents). Height M. .09.

Impressed palmettes.

Arsinoe in Cyprus. Presented by the Cyprus Exploration Fund.

358. Guttus: ribbed ware; handle at side: on top medallion inserted. Diameter M. .09.

Female head l., hair rolled, with earring.

From Catania, 1888.

Mr. Evans discusses this vase in his *Syracusan Medallions*, p. 113. The head is of the latter part of the fifth century, and might seem to come from a coin; it is like the head on Segestan and other Sicilian coins: but seems too large to be moulded from any of them.

359. Guttus, as last. Diameter M. .10.

Bearded *head of satyr* facing, ears pointed and hair loose.

Henderson.

360. Guttus. Diameter M. .11. Satyric head with dishevelled hair and beard: ears not visible. Fragment only.

Arsinoe in Cyprus. See *Journ. Hell. Stud.* xi. 49.

Presented by the Cyprus Exploration Fund.

361. Guttus as last. Diameter M. .10.

Nymph naked to waist seated l. on cippus, in her r. hand long reed, with her l. she draws back her veil.

From Cumae.

362. Guttus as last. Diameter M. .09.

Two astragali and other figures.

Cumae.

363. Guttus as last. Diameter M. .08.

Female head, full face.

Style of fourth century.

364. Guttus as last. Diameter M. .10.

Cock r.

Cumae.

364 a. Guttus; adorned with geometrical pattern; handle at side. Diameter M. .10.

Head of river-god facing, with long hair, and bull's horns.

From Naples.

365. Guttus; plain ware; handle at side. Diameter M. .09.

Head of satyr bearded, three-quarter face.

From Nola.

366. Guttus; ribbed ware; handle above. Diameter M. .08.

Head of Medusa of mild type, unwinged.

Arsinoe in Cyprus. See *Journ. Hell. Stud.* xi. 49.

Presented by the Cyprus Exploration Fund.

367. Guttus; ribbed ware; with cover; spout in form of a lion's head. Diameter M. .10.

Henderson.

368. Guttus as last. Diameter M. .09.

Henderson.

369. Patera with omphalos. Diameter M. .18.

Impressed pattern of larger and smaller leaves, alternately.

Henderson.

Other vases of allied classes, 370-419 (some plain black glaze without metallic lustre); 420-429, ribbed Apulian ware, metallic lustre with festoons and ornaments painted on it.

VI. SOUTH ITALIAN VASES.

MANY of the vases described under the preceding classes were probably made in South Italy. Of the ordinary South Italian vases of the fourth and succeeding centuries, which remain for description, there is a large number in the Ashmolean collection, but they are of very little interest or importance. As the indications of provenience are not to be trusted, I have not ventured to divide them into the usual classes, Campanian, Lucanian, and the like. In some cases vases could be safely given to one or other of those districts; but often there is in the vases themselves no sufficient indication of the class to which they belong. The most convenient arrangement for practical purposes will be the following:—

- (a) Vases of various districts.
- (β) Apulian red-figured vases.
- (γ) Vases with designs in white, red, and yellow.

(a) VASES OF VARIOUS DISTRICTS.

430. *Pelike*. Height M. .11.

On neck maeander and bar ornaments: under handles, palmettes. Details in white.

- (a) *Female head* l. in net; above, flower.
- (β) *Young bird* standing l.; above, tablet.

431. *Pelike*. Height M. .17.

Handles flat. Round neck, egg pattern; beneath handles, palmettes and floral pattern. Details in white.

- (a) *Male figure* facing, head l., in r. hand basket, over l. arm chlamys: above, ivy leaves.
- (β) *Female figure* l., clad in long chiton, holds wreath and dish: above, ivy leaves.

Henderson Collection.

432. *Bell-shaped krater*. Height M. .40.

With four handles, two horizontal and two vertical, the latter adorned with reel-like mouldings, and painted with maeanders and stars in black, and laurel wreath

in red. Designs, on shoulder, on each side, wave pattern, laurel wreath and lion and griffin, opposed one to another. On body of vase, designs bounded, above by bar pattern, below by maeander, at sides by palmettes and floral scrolls.

- (a) *Youth and maiden*. Girl running l., clad in Doric chiton and boots, hair bound with kerchief, holds in l. hand shield; before her, below, plant; above, pattern; behind her, plant. She is pursued by a youth running l., r. hand outstretched, over l. arm chlamys and in hand thyrsus.

- (β) *Youth and maiden*. Girl standing r., clad in Doric chiton and boots, holds in r. hand branch, in l. shield; before her naked youth l., who holds in r. hand ball. On either side of group, plant; to r., above, cross-pieces of torch.

Bad drawing; Lucanian style.

Henderson Collection.

433. *Bell-shaped krater*. Height M. .31.

Below mouth, laurel wreath. Designs, on lines of maeanders,

- (a) *Dionysiac scene*. Young satyr running l., head turned to r., wears boots; holds in l. hand torch. Behind him nymph running l., head turned to r., clad in Doric chiton and boots, hair bound with kerchief, holds in r. hand taenia, in l. basket. Behind her, youth running l. with r. hand outstretched to grasp her, wears boots, and holds on l. arm chlamys. Before the group, plant growing.

- (β) *Three youths* standing wrapped in himatia; one turned to r. and two to l.; to l. of the group, plant growing.

Careless drawing; Lucanian style.

Henderson Collection.

434. *Bell-shaped krater*. Height M. .31.

At junctions of handles, bar-ornaments. Below mouth, laurel wreath. On body of vase, designs bordered above by line of waves, below by maeanders, at sides by palmettes (details in white).

- (a) *Dionysiac group*. Girl standing l., clad in Doric chiton, hair bound with sphendone and net, r. hand raised, in l. thyrsus; over her r. hand a mirror suspended. Before her, youth r., hair bound with taenia, r. hand extended, on l. arm chlamys, and in hand

- thyrsus. Behind girl, youth standing l., r. foot supported on rock, hair bound with taenia, chlamys wrapped round l. arm. On either side of group, plant.
- (β) *Two youths* facing each other. Each is wrapped in himation, has hair bound with taenia, and holds staff in extended r. hand. On either side of group, plant. Careless drawing; Lucanian style. Henderson Collection.
- 435. Bell-shaped krater.** Height M. .27.
Round mouth, laurel wreath; below design, wave pattern; under handles, palmettes and floral designs. Details in white.
- (α) *Male figure* r., head to l., holds basket and tympanum, chlamys over l. arm. Around, kylix, flowers and grapes.
- (β) *Female figure* seated r. on rock, head to l., clad in chiton, holds branch and tympanum; around, kylikes, tablets, grapes, flowers, taeniae.
Castellani Collection, 61. Apulian style.
- 436. Small hydria.** Height M. .12. On neck, line of egg pattern. *Griffin* reclining r., fore-paws outstretched. Henderson Collection.
- 438. Oenochoe.** Height M. .13.
Handle divides into two before joining mouth. Mouth round. Details in white. On neck, ivy spray, on shoulder, line of egg pattern; above foot, line of waves; under handle elaborate floral design.
Cat advancing l. towards large flower.
Henderson Collection.
- 439. Oenochoe.** Height M. .13.
Mouth round. Handle twisted into a knot. Details in white. Round neck, ivy wreath; round shoulder, egg pattern; round foot, line of waves. On body of vase, *Cock* l., above him flower; in front, plant growing. On either side elaborate floral scroll with flowers.
Henderson Collection.
- 440. Oenochoe.** Height M. .23.
Mouth wide, trefoil. Design, bordered above by zigzags (black) and at side by ivy sprays (black).
Youth standing l., clad in chlamys and boots, holding in l. hand taenia.
From Canusium. Apulian style.
Castellani.
- 441. Oenochoe.** Height M. .16.
Mouth trefoil, broken. Shoulder, line of waves.
Female head and boy. Large female head l. in net; before it, upper half of boy r., clad in himation, holding circular object.
Outlines of figures marked with a strong line; but the field not filled up with black.
- 442. Oenochoe.** Height M. .15.
Mouth of trefoil form. Design bordered, above by line of egg pattern, on either side by column of zigzags.
Cock r., claw raised. Castellani, 74.
- 443. Small oenochoe.** Height M. .09.
Mouth trefoil. Handle missing.
Male bearded *Comic mask* l.; behind, volute: frame of red lines.
From Tarentum. Given by the Keeper, 1888.
- 444. Oenochoe, trefoil mouth.** Female head, hair in sphendone, and scroll.
Lecce (Lupiae). Given by the Keeper, 1888.
- 445. Kylix.** Diameter M. .18.
Details in white and yellow. Exterior; laurel wreath. Interior, *Androgynous youth* seated l. on rock covered with ivy; wears wreath, jewels round breast, and armlets; holds on r. hand dove; in field, palmette patterns; round rim, ivy wreath.
- 446. Kylix.** Diameter M. .19.
Design painted in red on black ground.
Exterior, laurel wreath.
Interior, *Swan* l., within two linear circles; around, laurel wreath.
Christy Collection.
- 447. Pinax on stand.** Diameter M. .20.
Edge, maeander pattern. Details in white.
Two broad fish and skate; in the midst, wave and wheel patterns.
Cumae (?).
- 448. Pinax on stand.** Diameter M. .20.
Edge, line of waves. Details in white.
Two broad fish and skate (shading, red).
Cumae (?).
- 449. Pinax on stand.** Diameter M. .17.
Edge, line of waves. Details in white.
A broad fish, a narrow fish, and a skate; in the midst, line of bars.
Cumae (?).
- 450. Pinax.** Female head with sphendone and necklace; flower, ivy leaf, and shield-like object (seen sideways) in circle of ivy leaves.
Torre d'Agnazzo (Gnathia). Given by the Keeper, 1888.
- 451. Kotyle.** Height M. .08.
Under handles, pattern of palmettes.
Obv. *Naked youth* standing r., sandals on feet, holds in l. hand thyrsus.
Rev. *Girl playing at ball.* She stands facing, head to l., clad in Ionic chiton and over-dress, her hair in saccus; her l. arm is wrapped in her dress, with her r. she keeps up a ball.
Henderson Collection.
- 452. Kotyle.** Height M. .15.
Round neck, egg pattern; beneath handles, palmettes. Flesh of women and details in white.
(α) *Female figure*, clad in Doric chiton, hair in net, seated on rock, r. hand extended, l. rests on rock; before and behind, floral design.
(β) *Similar figure*, hair confined by band, holding in r. hand wreath; before and behind, floral design.
Capua.
Henderson Collection.
- 453. Kotyle.** Height M. .08.
Two handles, one vertical and one horizontal.
On either side an *owl*, facing, between two olive sprays.
Henderson Collection.

454. **Pinax with stand.** Height M. .05. Diameter M. .14.
Female head l. in cap or net, adorned with various patterns. Border of waves.
 Fortnum Collection.
 From Cervetri.

455. **Aryballos or lekythos.** Height M. .10.
Female bust r., hair in net.
 Christy Collection.

The following vases are Campanian in character:
 for the form compare Heydemann, *Vasens. München*, pl. iii. 127.

456. **Situla.** Height M. .31.
 Handle over mouth twisted and perforated for suspension. Neck, floral patterns, female head to l., line of waves. Body of vase, two figures separated by huge palmettes, and standing on line of waves:—
 (a) *Girl* running l., clad in Doric chiton, hair in net; r. hand raised, in l. box.
 (β) *Young satyr* dancing l., holds in r. hand wreath, in l. basket; to r., above, wreath. (Sketch with hard point traceable.)

457. **Situla.** Height M. .43.
 Handle pierced for suspension. Details in white. Neck, palmettes and lotus patterns over line of waves. Body of vase, figures separated by palmette patterns,
 (a) *Samnite warrior* l., clad in short chiton, with belt and chlamys, armed with helmet, adorned with three feathers, shield and spear.
 (β) *Bridled horse* l., trotting; reins fastened to nail.
 From Capua.

458. **Situla.** Height M. .39.
 Handle pierced for suspension. Details in white. Neck, bar ornament. Body of vase, figures separated by palmette ornaments,
 (a) *Samnite warrior* l., clad in short chiton with belt, phalerae on breast suspended from neck, armed with helmet, adorned with two feathers and crest, and greaves; he holds in r. hand wreath, in left shield and spear; above, bag hanging; behind, plant growing
 (β) *Female figure* l., wrapped in himation, hair in net, wears wreath; a thyrsus in her l. hand, which is hidden under himation. Above, to l., bag hanging with fillet attached.
 From Cumae (?).
 Presented by Rev. G. J. Chester in 1878.

459. **Situla.** Height M. .34.
 Twisted handle. Neck, palmettes and floral patterns. Body of vase, designs bordered above by laurel wreath, below by line of waves, separated by palmettes and floral patterns (details in white).
 (a) *Youth* standing l., wrapped in himation.
 (β) *Woman* seated l., wrapped in himation, hair in net, holds box in r. hand.
 From Capua.

460. **Situla.** Height M. .33.
 Handle pierced for suspension. Neck, palmettes and floral patterns; above, bar ornament. Designs separated by palmettes, flowers and leaves (details in white).

(a) *Youth* standing r., clad in himation which leaves breast bare; holds in r. hand wreath.
 (β) *Woman* standing l., wrapped in himation, hair in net; holds in raised r. hand, bird.
 Henderson Collection.

461. **Situla.** Height M. .35.
 Handle twisted and perforated for suspension. Details in white. Neck, palmette and floral patterns, line of bars, line of waves. Body of vase, two figures separated by huge palmettes and growing flowers,
 (a) *Girl* standing l., clad in Doric chiton, hair in net; she holds up in r. hand round box; to r. above, wreath.
 (β) *Youth* facing, head turned to l., leaning on pillar; garment over l. arm and pillar; he holds in r. hand wreath, in l. long staff; to l. above, bag hanging.
 From Capua.

(β) APULIAN RED-FIGURED VASES.

462. **Oenochoe.** Height M. .28.
 Details in white and yellow. Neck, bar ornament; beneath, line of waves.
 Body of vase, beneath handle, palmette.
Female head l. in net.
 Castellani, 33.

463. **Oenochoe.** Height M. .09.
 Handle and mouth wanting. Details in white. Round mouth, line of waves. Round neck, bar ornament and egg pattern. Round handle, palmettes. Below, line of waves.
Female figure seated l. on rock, clad in long Doric chiton with girdle, hair in net; holds in r. hand round box, in l. wreath. In field, taenia and flowers.
 Fortnum Collection.

470. **Oenochoe:** round mouth. Height M. .09.
 Handle double, tied in knot. Details in white. Round mouth, wave pattern, bar and egg patterns; below, line of waves; beneath handle, three palmettes.
Androgynous Eros seated r. on rock; holds in l. hand dish with cover, and bunch of grapes; at his feet, plant growing.
 Castellani, 65.

464. **Vase with high handles and cover.** Height to top of handles M. .14.
 Cover missing. Details in white. Shoulder, bar ornament. Beneath handles, palmette and floral designs; between,
 (a) *Androgynous Eros* seated l. on rock, holds in r. hand large dish.
 (β) *Female figure* seated l. on rock, hair in net, wearing long chiton; holds in r. hand dish, in l. bunch of grapes; above, tablets hanging.
 Castellani Collection, 41.

465. **Vase with high handles and cover.** Height with cover M. .10.
 Details in white. Cover, bar ornament; shoulder, bar ornament. Beneath handles, palmette and floral designs; between, on either side,
Female head l., in net.
 Castellani Collection, 42.

- 466. Kantharos.** Height M. .17.
Handles with moulded heads (white) at attachments.
Details in white and red.
On either side, *Female head* l. in net; a white bar before and behind each.
From Cumae.
- 467. Kotyle.** Height M. .10.
Details in white and yellow. Round mouth, egg pattern; under handles, palmette and floral patterns; below, wave pattern.
(a) *Female figure*, clad in long chiton, hair in net, seated l. on capital of Ionic pillar; holds mirror and bunch of grapes; before her, ball; behind, flower and taenia.
(β) *Female figure* clad in long chiton, hair in net, running r., looking to l.; in r. hand, dish with cover, and tympanum suspended by string; in l. hand mirror, and over arm taenia.
Castellani Collection, 46.
- 468. Cup: two vertical handles.** Height, with handles, M. .13.
Details in white. Round mouth, wave pattern, bar and egg patterns; round foot, line of waves; under handles, palmette and floral patterns. Design on either side,
Female head l. in net.
Castellani Collection, 45.
- 469. One-handled cup.** Height M. .10.
Handle double. Details in white. Body of vase, above, egg pattern; below, wave pattern; beneath handle, three palmettes.
Androgynous Eros flying l., holds mirror and tympanum; beneath wing, another tympanum.
- 471. Rhyton in form of female head.** Height M. .22.
Details in white and yellow. On back of handle, branch. Neck, above and below, egg pattern; on either side handle, palmette patterns.
Androgynous Eros kneeling r. on r. knee on ground looking to l.; holds in r. hand wreath, in l. dish and taenia, to which is suspended small wheel; below, dish; behind, taenia hanging and flowers.
Castellani Collection, 18.
- 472. Rhyton** ending in cow's head, restored. Height M. .17.
Details in white. On either side of handle, palmette patterns and flower: round mouth, egg pattern.
In front, *Janiform female head*.
Castellani Collection, 8.
- 473. Rhyton.** Height M. .19.
Terminates in head of ram (white horns; red, mouth, nostrils, eyes, ears). Details in white. Round mouth, bar ornament; on either side of handle, floral pattern.
Androgynous Eros flying l., holding box and basket. Before him, growing plant; behind, taenia.
Castellani Collection, 12.
- 474. Rhyton.** Height M. .19.
Terminates in head of cow (red, eyes and ears; white, horns, patch on forehead, &c.). Details in white. Round mouth, egg pattern; on either side of handle, palmette.
Female figure seated l. on rock, hair in net, clad in long chiton; holds in r. hand mirror, in l. branch, tympanum tied to l. arm.
Castellani Collection, 9.
One ear of cow missing.
- 475. Rhyton.** Height M. .17.
Ends below in a bull's head, painted black except inside of ears and nostrils and white of eyes: hairs on forehead indicated. Details in white. Round neck, line of egg pattern. On either side of handle, palmette.
On the front, *Girl* running r., clad in Doric chiton with girdle, her hair bound with a handkerchief; her r. hand is raised, in her l. is a tympanum: before her, square pillar; behind, plant growing.
Castellani Collection, 10.
- 476. Rhyton.** Height M. .21.
Lower part of the vase in form of a bull's head, black, all but inside of ears, eyes, and nostrils. Details in white. Round neck, line of waves. On either side of handle, palmette and flower.
Female figure clad in long chiton with diplois, running l. and looking to r.; she holds in r. hand wreath, in l. tray of fruit bound with taenia.
Henderson Collection.
- 477. Rhyton.** Height M. .18.
Terminates in head of boar (eyes red, yellow projection on forehead). Details in white. Round mouth, egg pattern; on either side of handle, palmette.
Banqueting scene. Man wearing wreath, and himation over loins, reclining l. at table; holds in r. rhyton ending in head of boar, in l. ten-stringed lyre: at his feet woman reclining l., naked to waist, wears wreath and holds in r. hand kantharos. Hanging up in background, kylix and taenia: beneath feasters, cushions; vessels by couch.
Castellani Collection, 11.
- 478. Lekythos (box-form).** Height M. .19.
Long narrow spout; moulded heads at attachments of handle. Details in white. Shoulder, bar ornament, palmette and floral patterns, line of waves.
Androgynous Eros seated l., holding in l. hand mirror. Round body of vase, laurel wreath with fruit; in the front of it, flower.
- 479. Lekane.** Height M. .10.
Lower part in form of a kylix, handles strengthened by attachments; line of bars between handles. Cover in form of inverted kylix without handles. Round bottom, line of waves; above it, on opposite sides, two *female heads* bound with kerchiefs, separated by palmettes. On the top, ornament in form of a thunderbolt.
Henderson Collection.
- 480. Lekane.** Height M. .11.
Decoration similar to last, but details in white.
(a) *Androgynous Eros* flying r., a wreath in hair, and wearing sandals; holds untied wreath.
(β) Nymph, naked down to waist, reclining r.; wears himation over lower part of body, and shoes; holds in l. flower, r. hand rests on the ground. Between the figures on each side aplustre-like ornament.
Castellani Collection, 55.
Drawing good for the period.

481. **Cover of lekane.** Diameter M. .09.
On top, wheel; below, divided by palmettes, on each side (details in white),
Female head l. in net.
From Cumae.
482. **Cover of lekane:** similar. Diameter M. .08.
From Cumae.
483. **Cover of lekane:** similar. Diameter M. .09.
484. **Cover of lekane.** Diameter M. .19.
Details in white. Two youthful heads in Phrygian caps, small flowers in field; between them palmettes.
Above, wave pattern.
From Naples.

(γ) VASES WITH DESIGNS IN WHITE, RED AND YELLOW.

485. **Askos.** Height M. .20.
Design in red, white and yellow. Round neck, egg pattern; at back, palmette.
In front, *Head of Nike* l., hair in net, a wing rising on each side.
Castellani, 40.
486. **Pelike.** Height M. .19.
Design in white and yellow. On neck, line of waves.
On body, (a) *eagle* with spread wings, looking backward, standing on flower, in the midst of spirals and volutes. (β) Flower and two branches.
487. **Oenochoe.** Height M. .28.
Design in red, white and yellow. Band round neck, in form of wreath and taenia; hanging from band, four ivy sprays, two taeniae, and a female tragic mask, hair in net.
From Gnatia.
488. **Oenochoe.** Height M. .26.
Design in red, white and yellow. Mouth trefoil. Band with patterns round neck, from which, suspended, branches, taeniae, and female tragic mask in profile.
Castellani.
From Gnatia.
489. **Oenochoe.** Height M. .48.
Mouth round. Round neck, red line, white lines and dots.
Swan flying l. in the midst of scrolls (white).
Naples.
490. **Oenochoe** in form of female head. Height, with handle, M. .38.
No bottom. Designs in white, red and yellow. Neck with meander and bar patterns rising from top of female head in net: face and neck covered with white slip; hair and reticulations of net, red.
Castellani, 38.
491. **Lekythos, without handle.** Foot missing. Height M. .17.
Design in red, white and yellow. Above, egg pattern; below, egg pattern.
Female figure clad in long chiton, himation over knees, hair in net, seated l. on rock; holds in raised r. hand, swan, in l. wreath; on either side scrolls with flowers.
492. **Lekythos, without handle.** Height M. .19.
Design in white, red and yellow. Above, bar pattern, zigzag; below, reel and bead pattern.
Head of Nike; her wings rise on either side; above, two rosettes; on either side, scrolls.
493. **Lekythos, without handle.** Height M. .16.
Design in white and yellow. Above, bar pattern, egg pattern; below, egg pattern.
Female head l., hair in net. Before and behind, scroll patterns, with flowers intermixed.
Christy Collection.
494. **Lekythos.** Height M. .18.
On neck, bar pattern and egg pattern (the latter incised). Design in white, red and yellow.
In the midst of scrolls, *Young head* l. in Phrygian cap, the details in yellow. Below, line of waves.
Castellani, 70.
495. **Lekythos.** Height M. .19.
Design in white, red and yellow. Above, bar pattern, egg pattern, dots; below, egg pattern, dots.
Head of Nike l., hair bound with taenia; on either side, top of wing; outside, scrolls.
496. **Lekythos.** Height M. .19.
Handle tied in knot and ending below in moulded human head. On neck, bar pattern and scrolls, white.
On body, two lines of flutings divided by wave pattern (white). Foot mostly unpainted.
Castellani, 75.
497. **Lekythos** in form of female head. Height M. .19.
Face and neck covered with white slip; hair yellow, plaits of hair crossing behind.
Castellani, 23.

Besides these vases there are a number of various forms, bearing, as decoration, masks, birds, wreaths, ladders, and a variety of patterns. As from their chased sides and metallic lustre, some of these betray the derivation of their form from prototypes in silver-plate, they have been placed in the category of moulded vases (Nos. 420-429).

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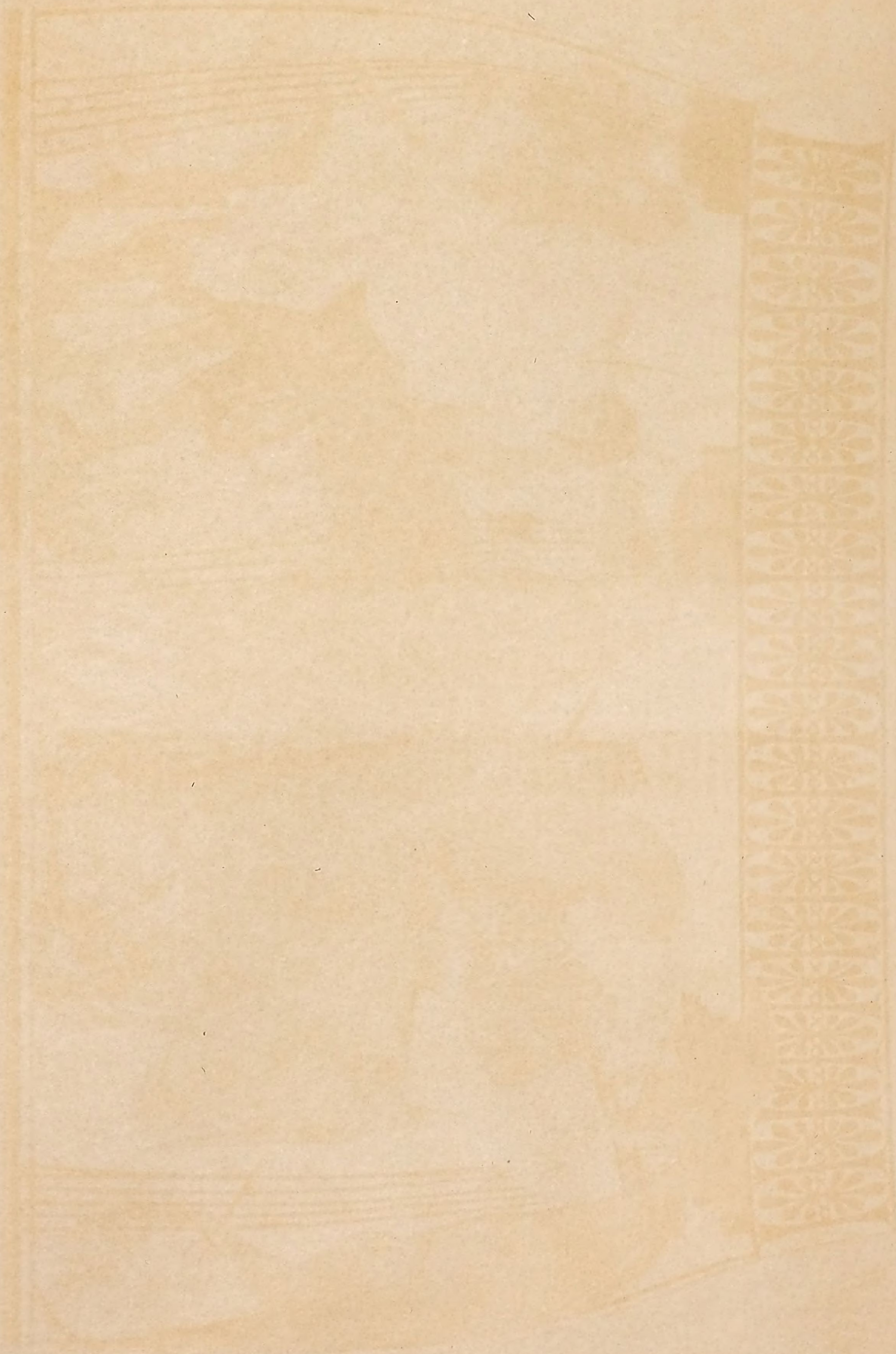












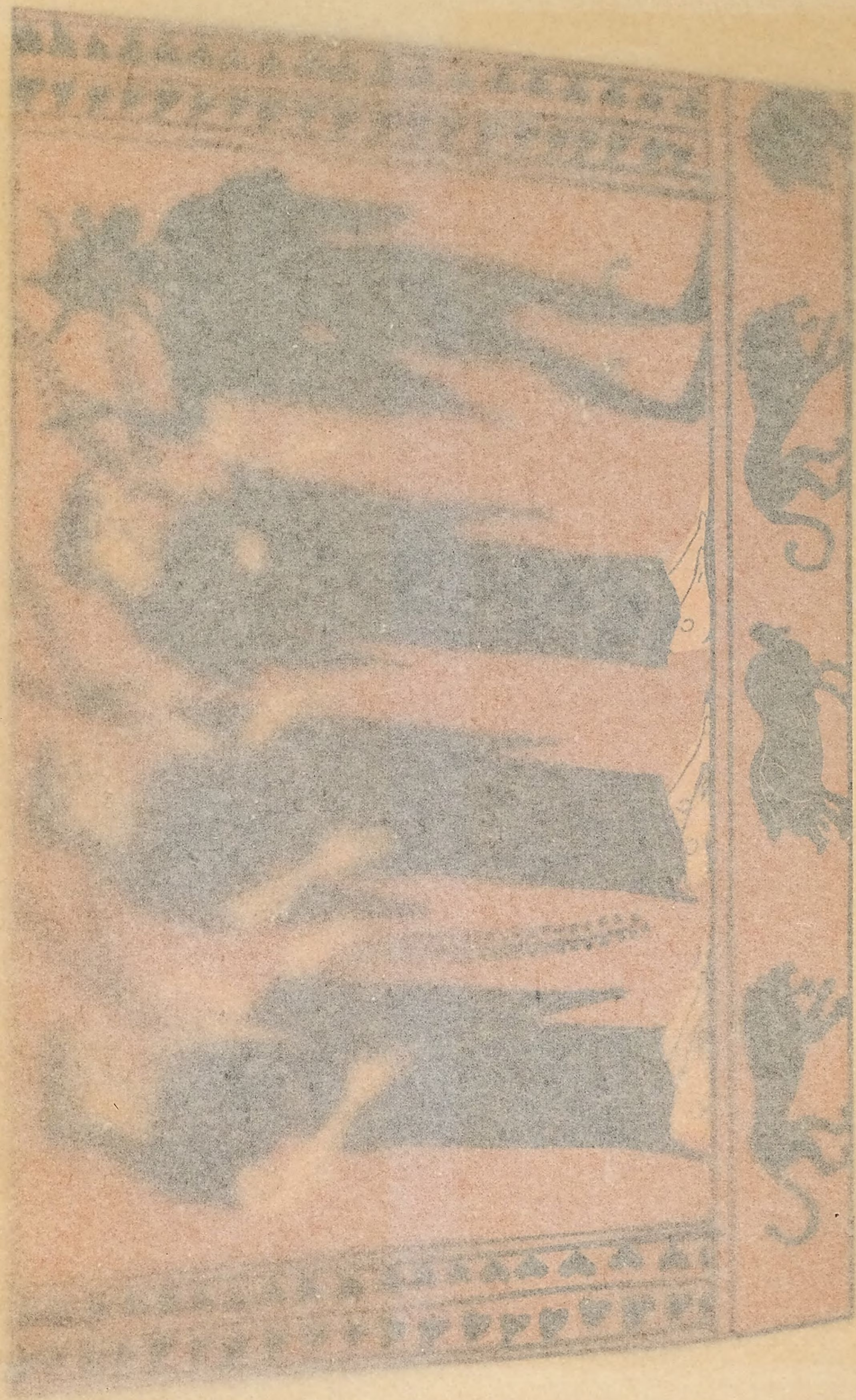


















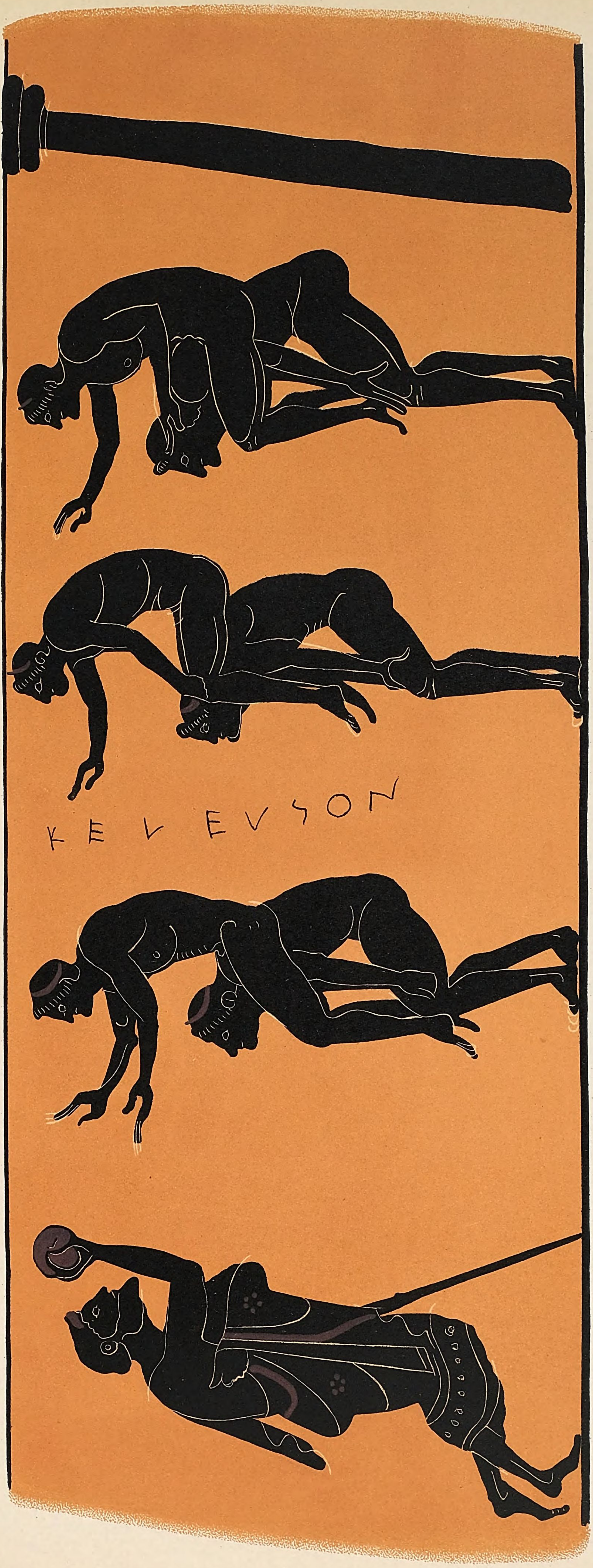


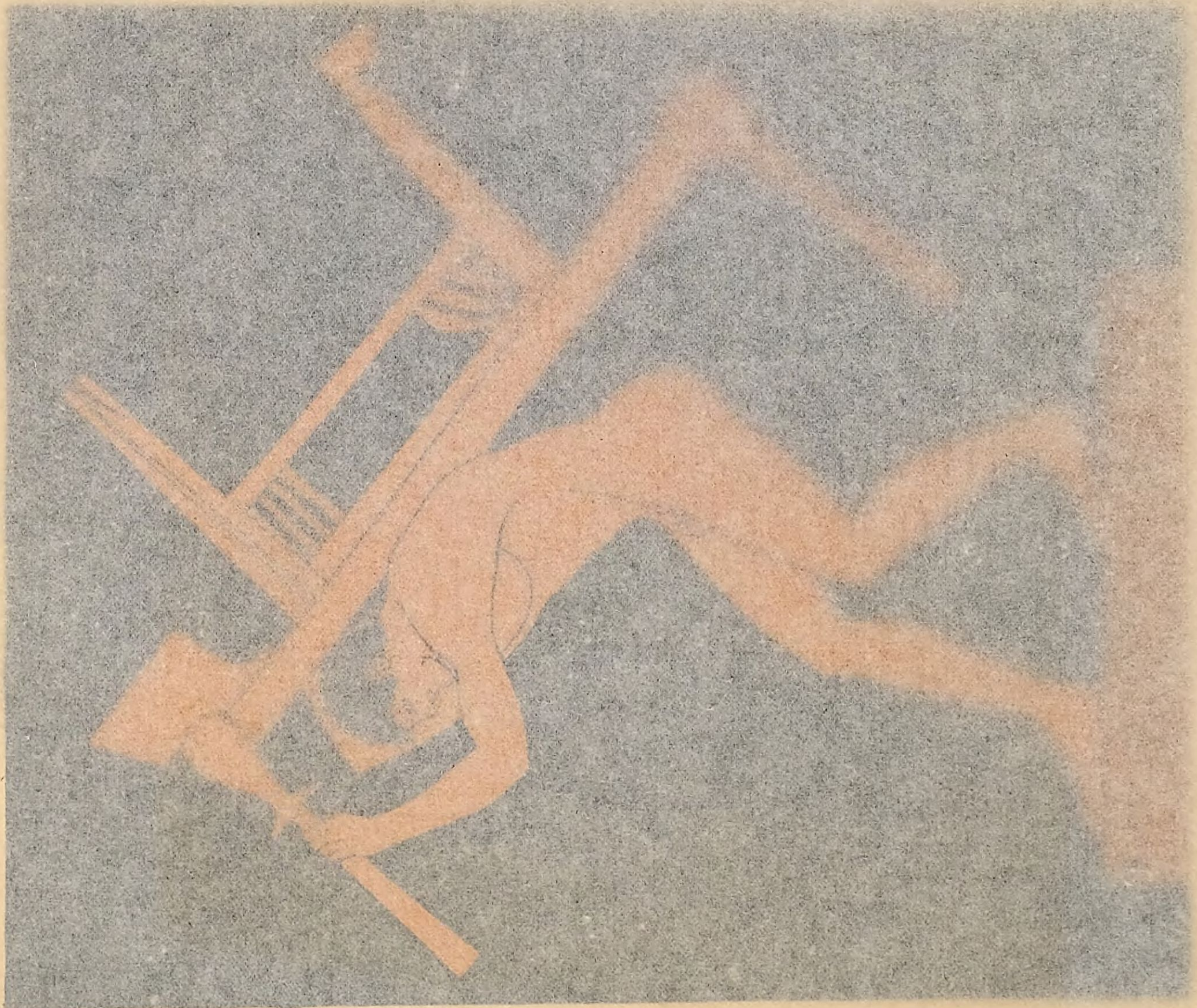


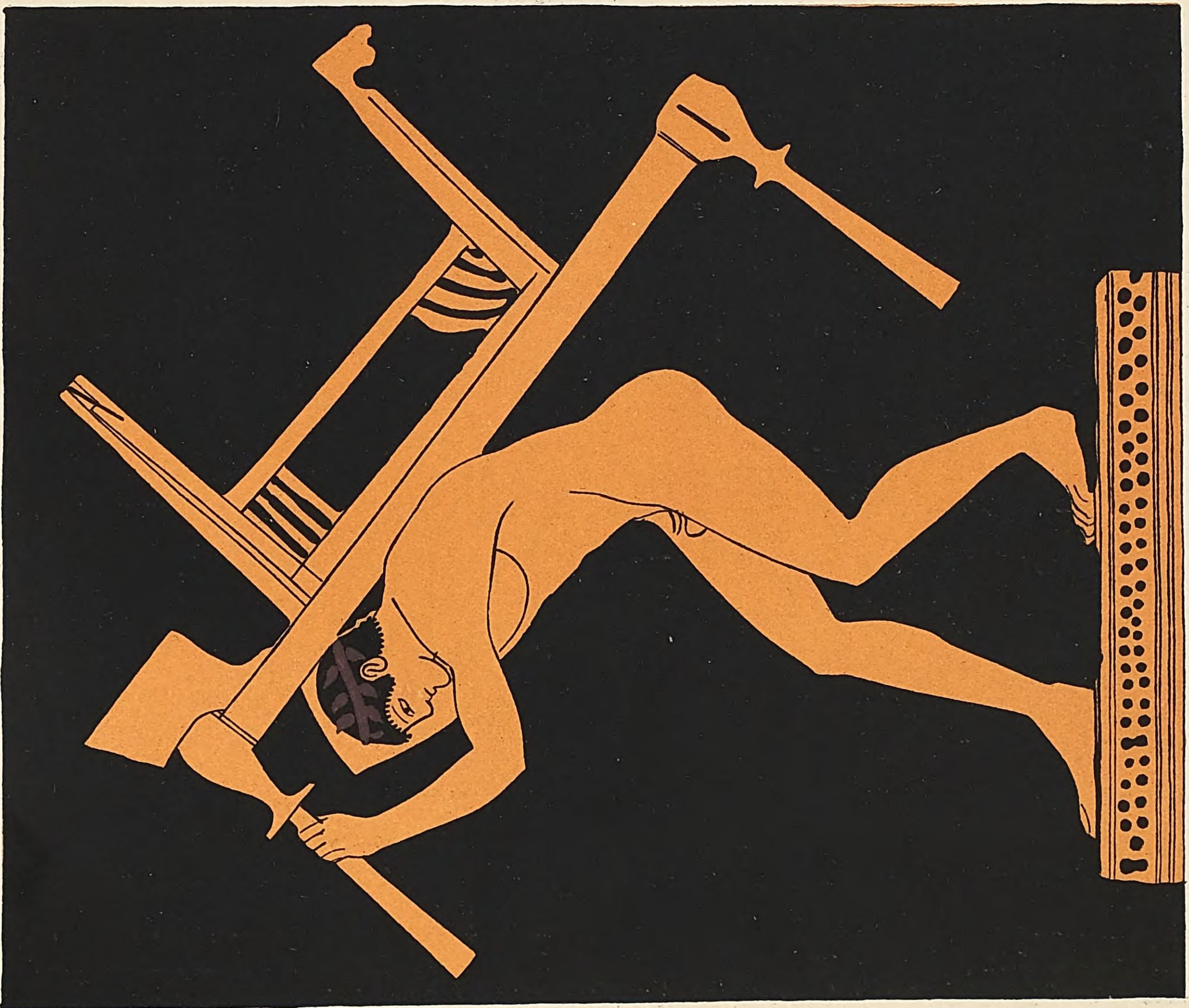
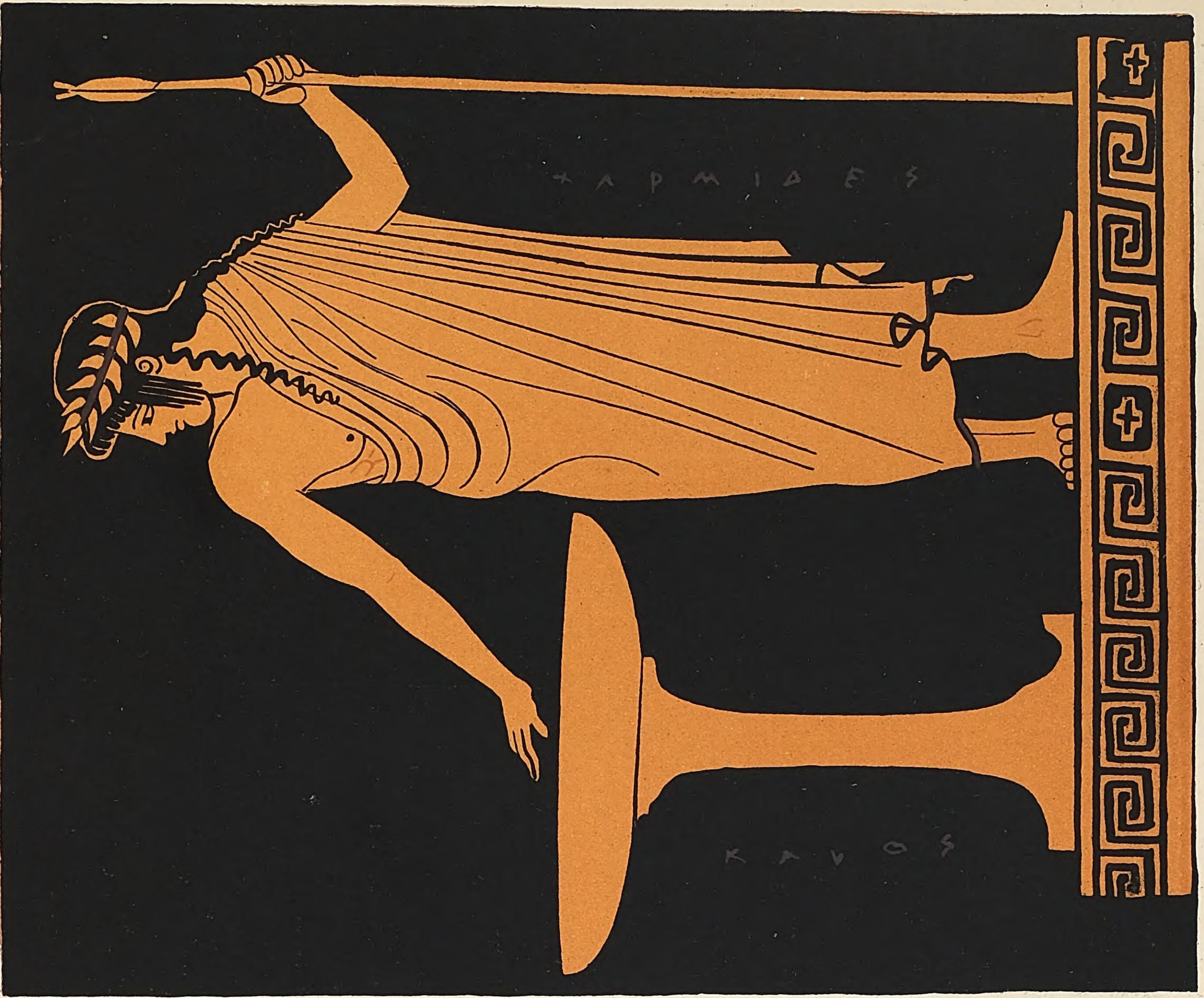




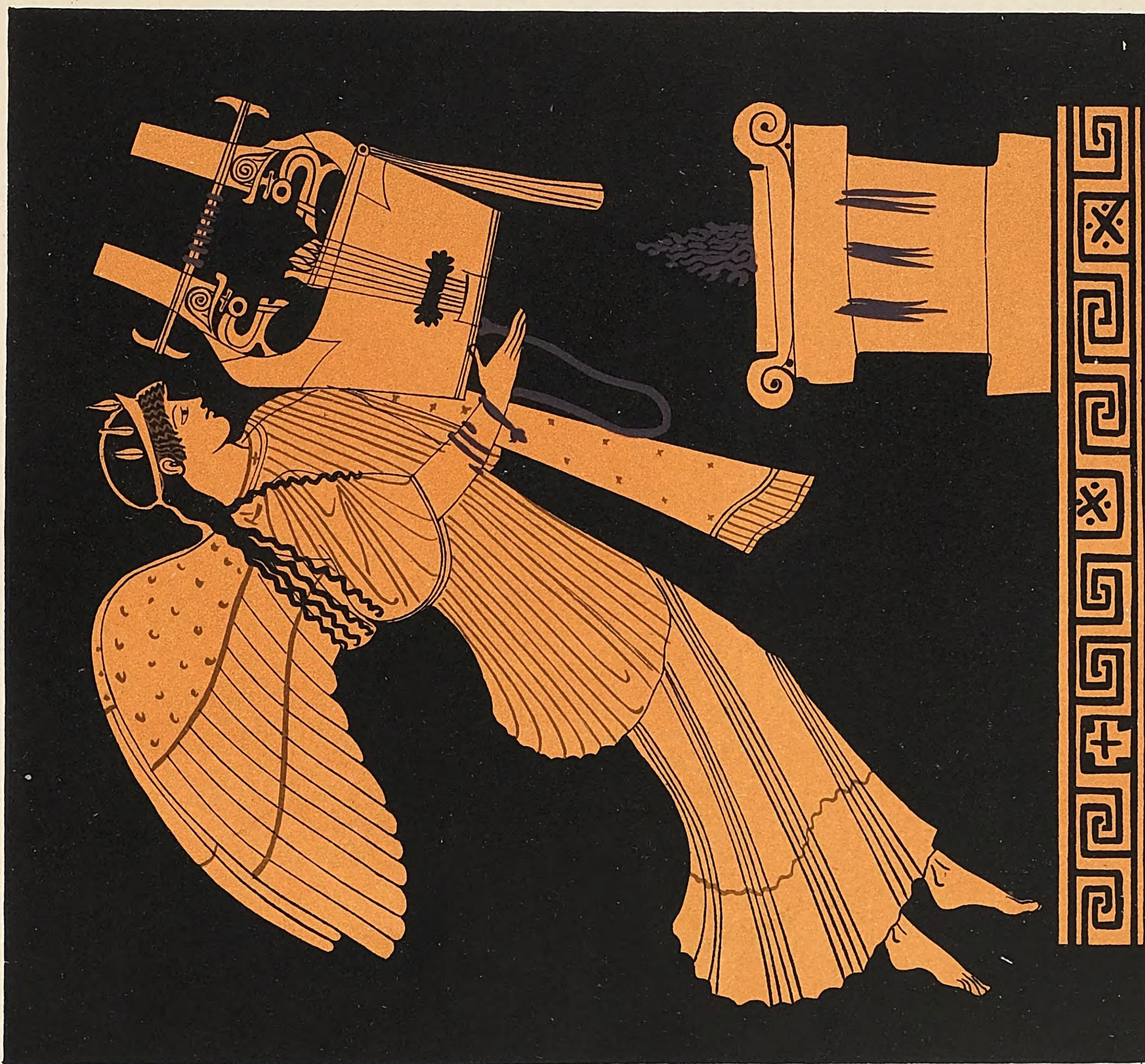
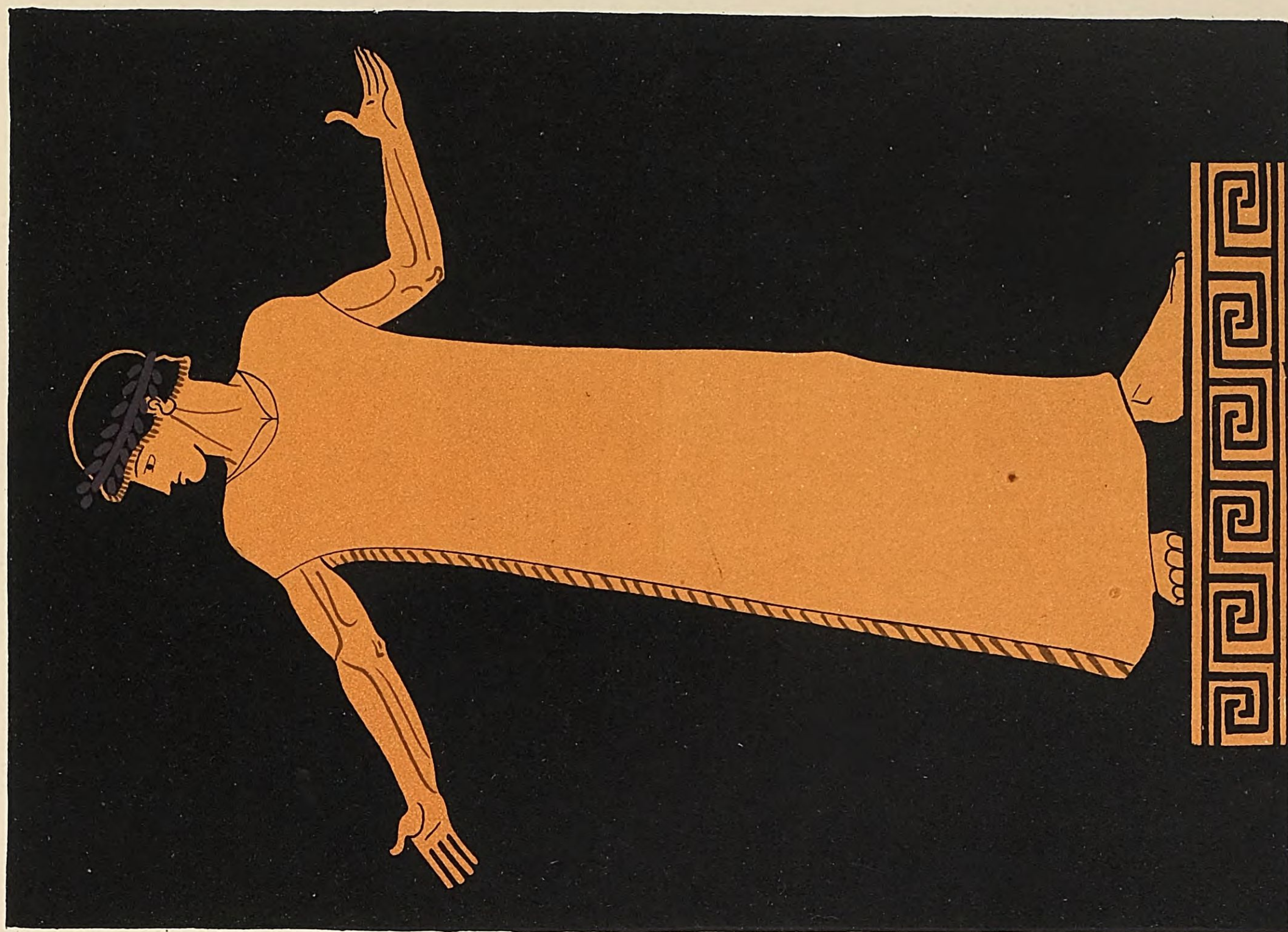








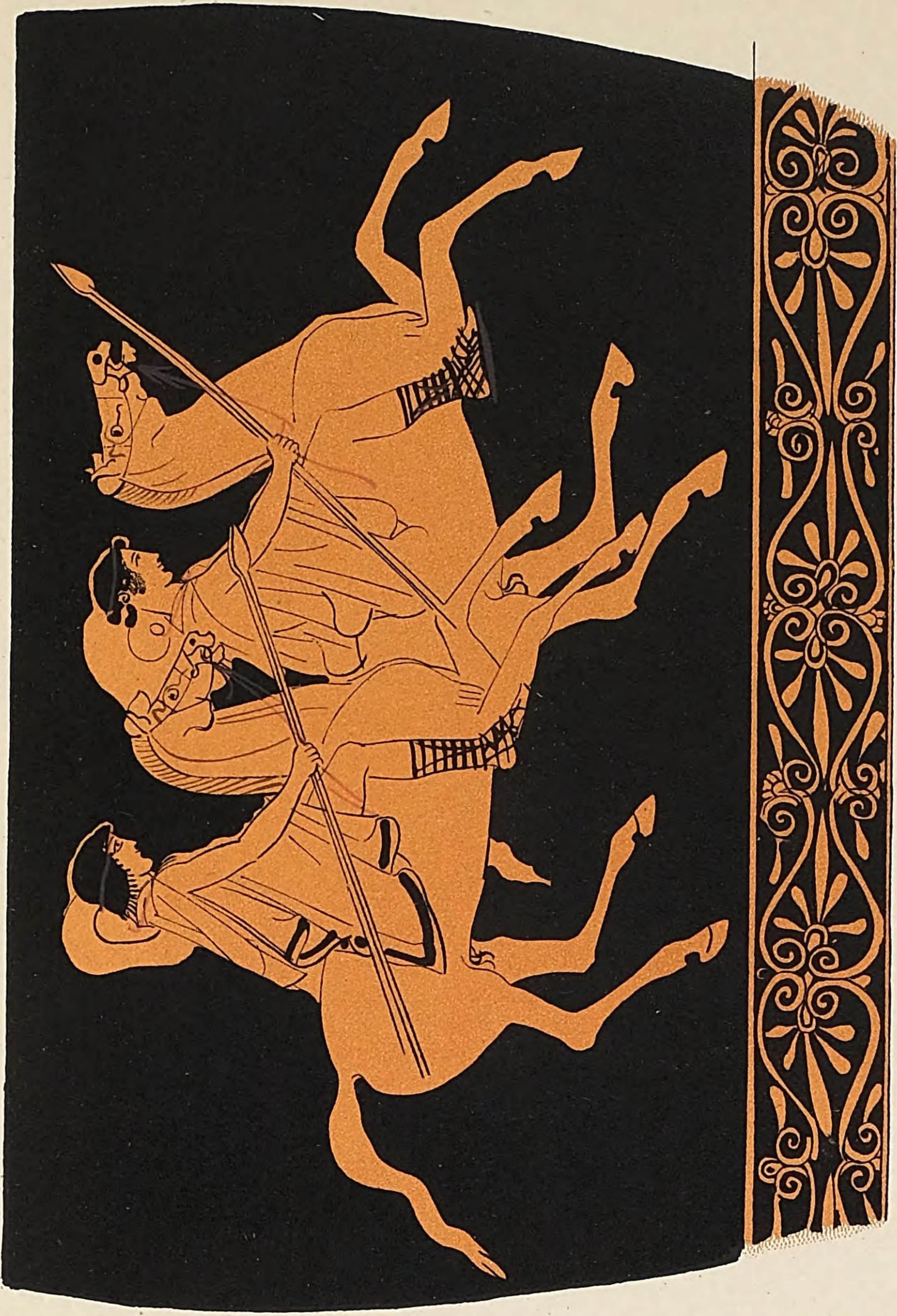




























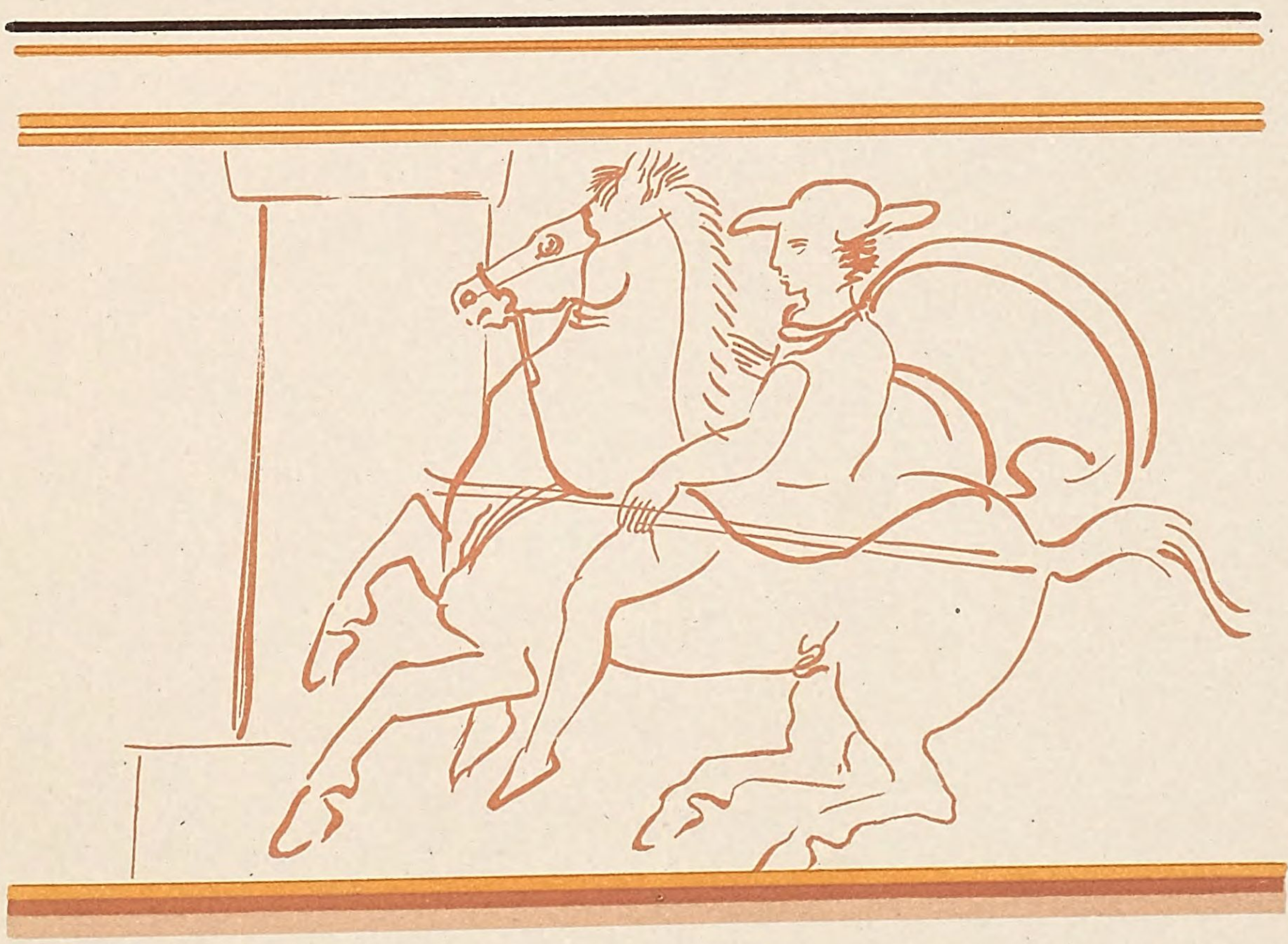






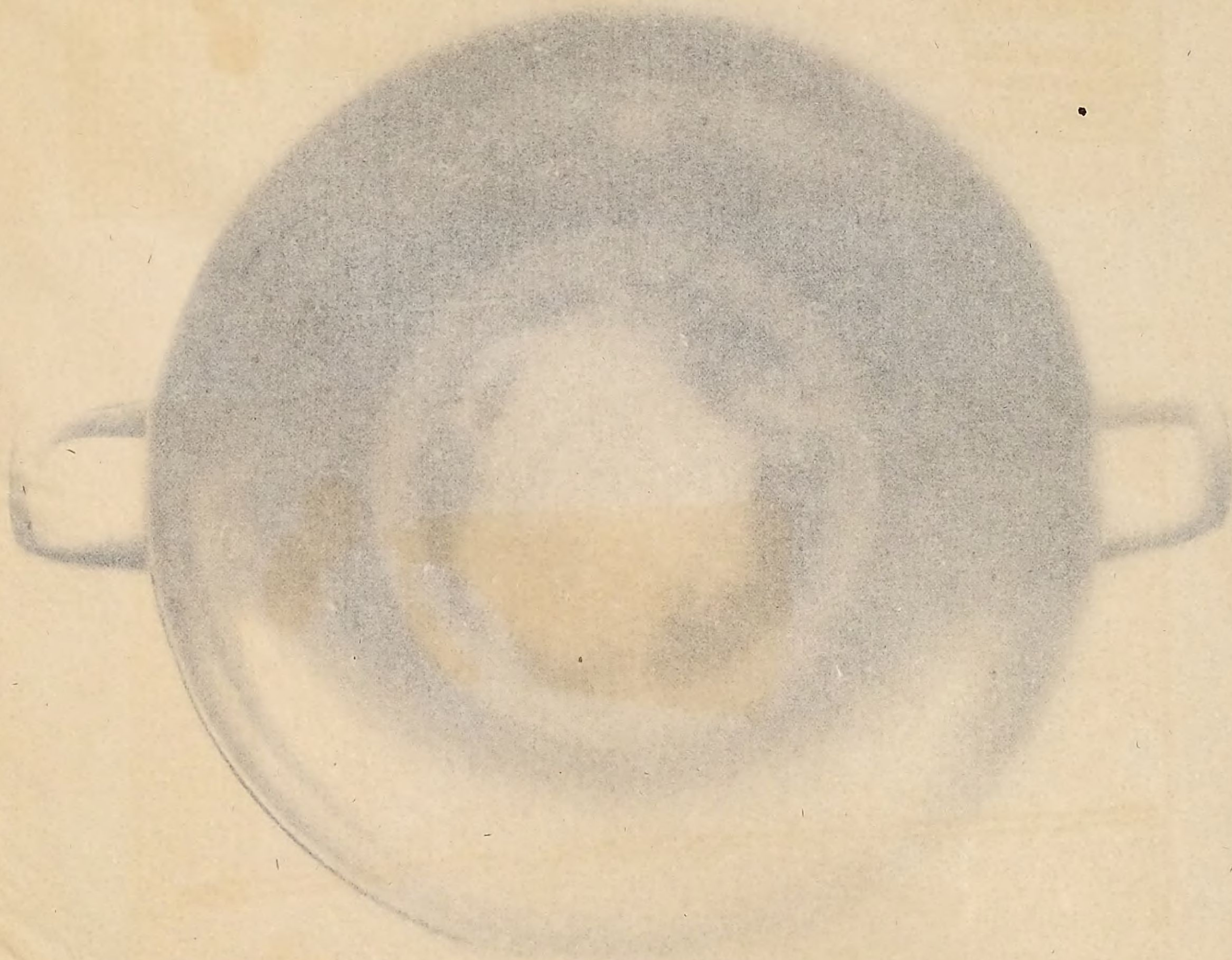














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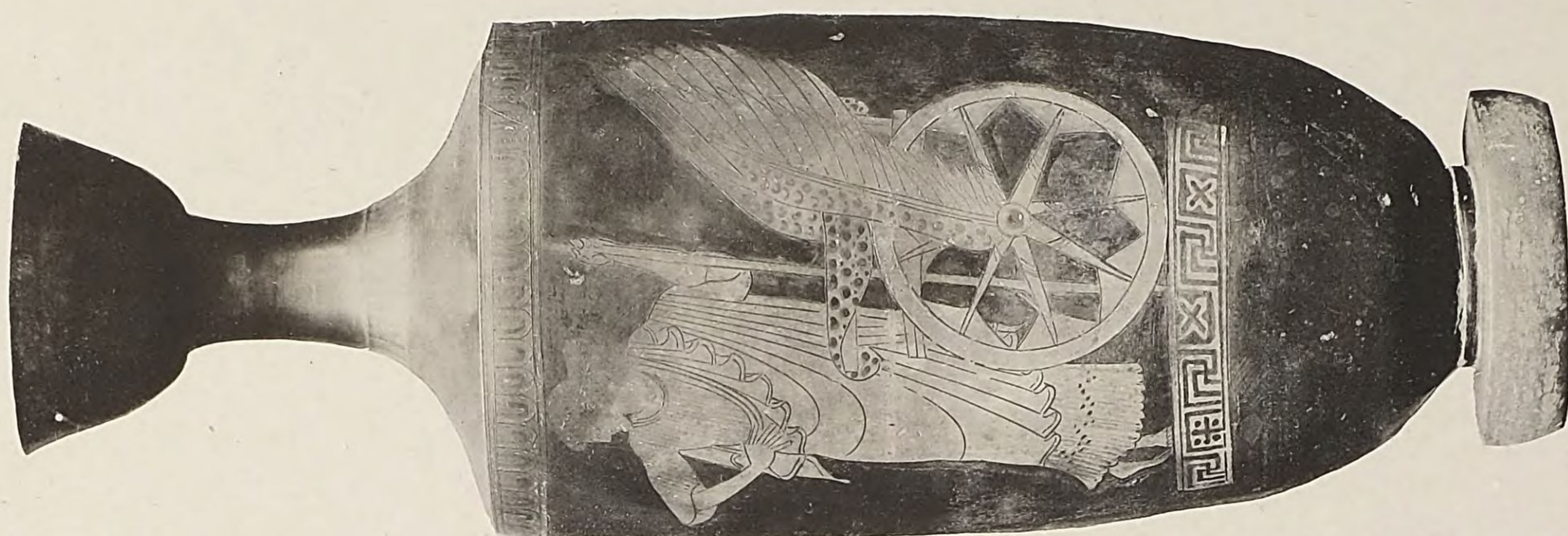




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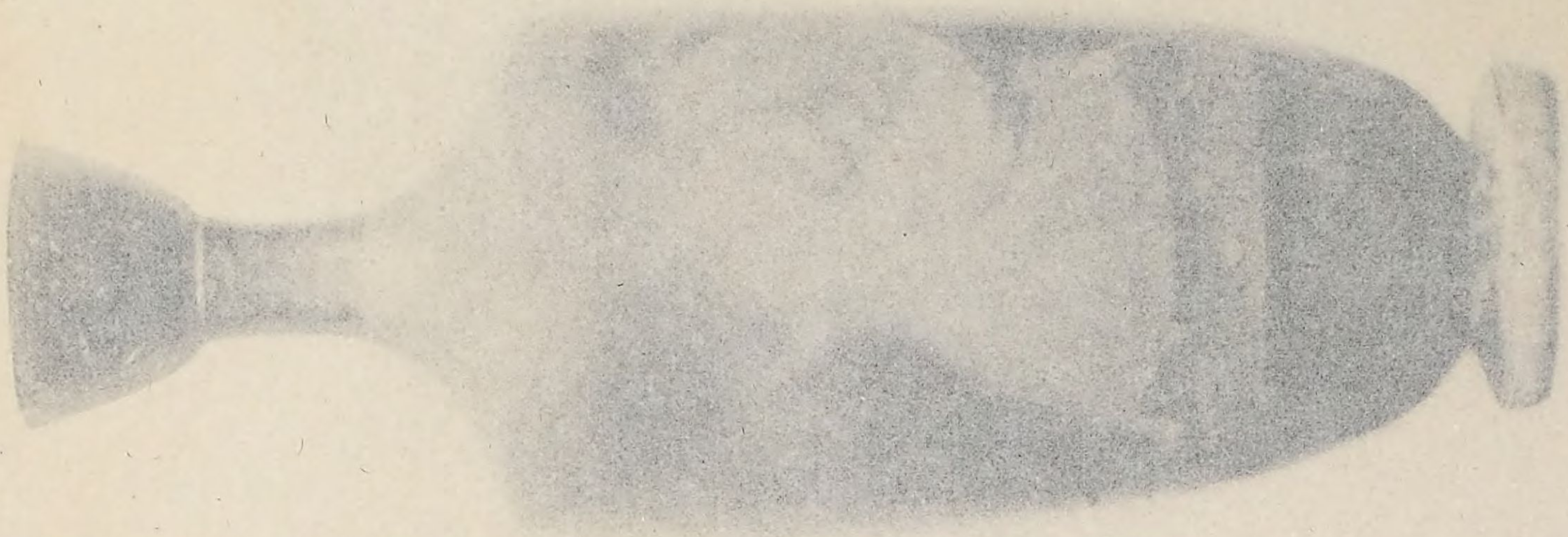
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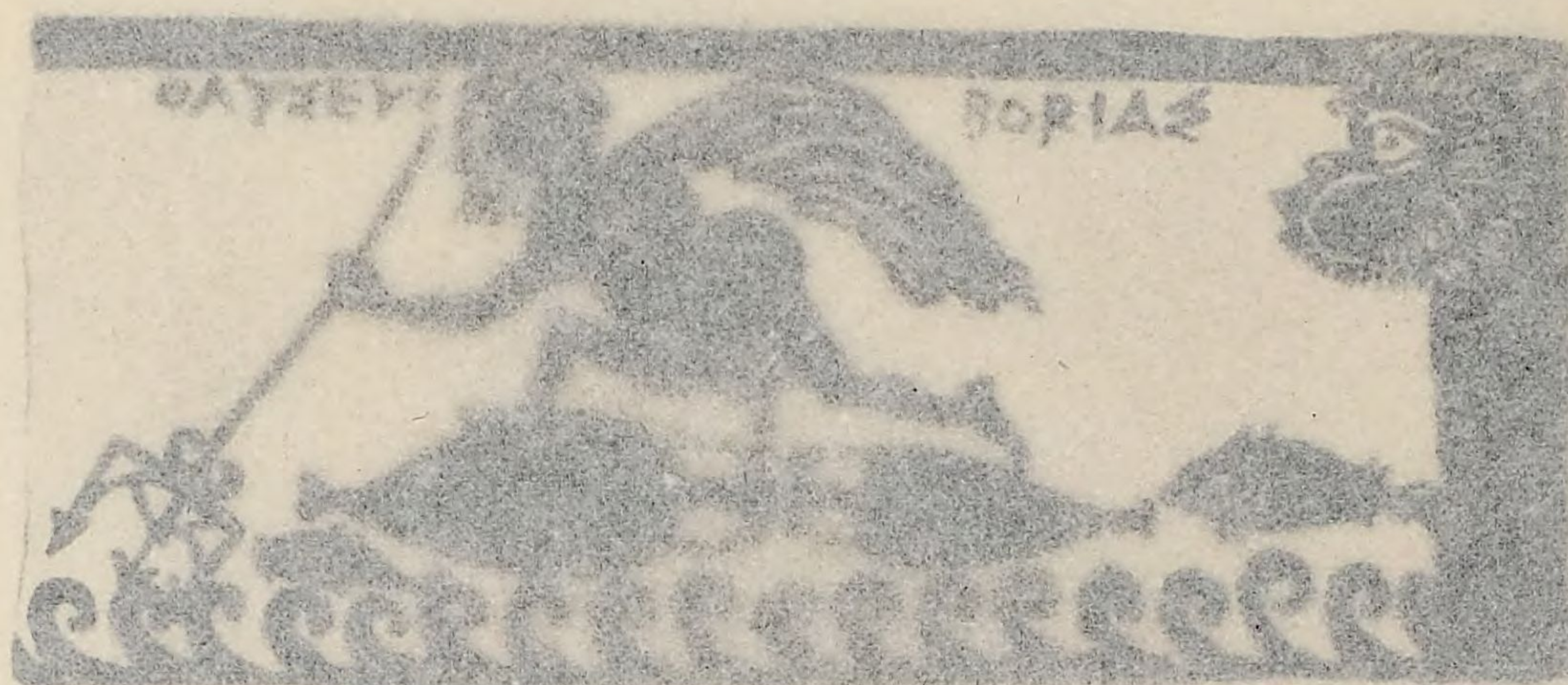
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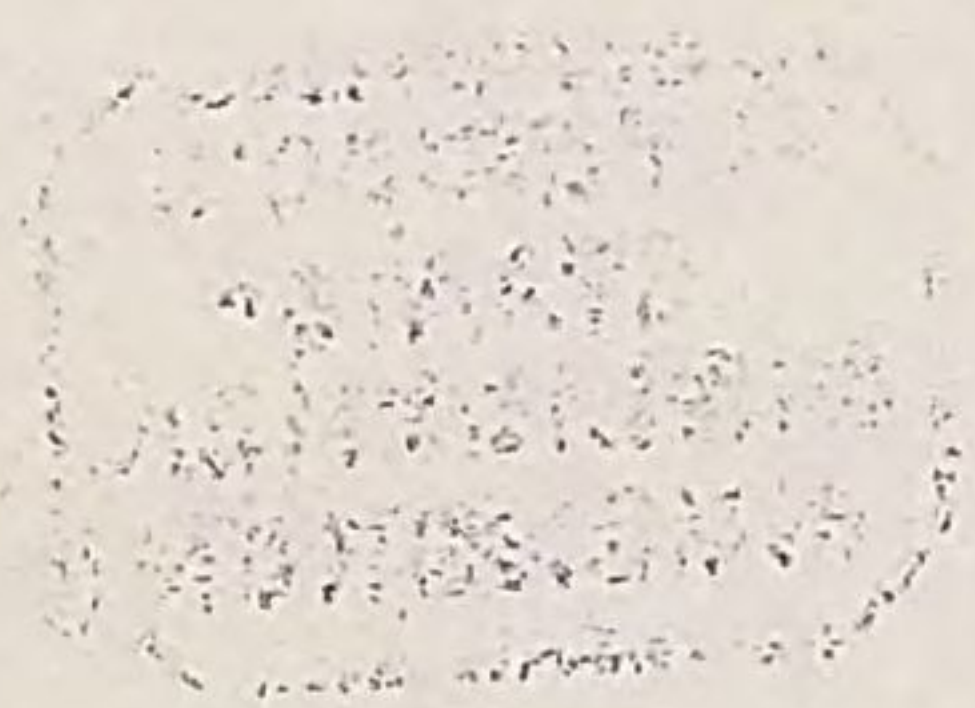
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Gardner, Percy

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